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1.

Silver Coin of Kos. *British Museum Catalogue of Greek Coins. Caria*, Plate XXXI, 2.
Obverse: Head of Herakles, wearing lion's skin.
Reverse: Crab and bow in case.
Inscription: **ΚΩΙΟΝ**, and magistrate's name, **ΜΟΣΧΙΩΝ**.
Date: 300 to 190 B.C.

2.

Silver Coin of Kos. *British Museum Catalogue of Greek Coins. Caria*, Plate XXXII, 4.
Obverse: Head of Asklepios, laureate.
Reverse: Coiled Serpent.
Inscription: **ΚΩ**, and magistrate's name, **ΔΕΙΝΙΑΣ ΝΙΚΟΣΤ**.
Date: about 166–88 B.C.

3.

Gold Coin of Arsinoe II Philadelphos (316?–270 B.C.). *British Museum Catalogue of Greek Coins. The Ptolemies*, Plate VIII, 1.
Obverse: Head of Arsinoe, veiled and diademed, with horn of Zeus Ammon.
Reverse: Double Cornucopia bound with fillet.
Inscription: **ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ**.

ΗΡΩΙΔΟΥ ΜΙΜΙΑΜΒΟΙ

THE MIMES OF HERODAS

EDITED

WITH INTRODUCTION, CRITICAL NOTES, COMMENTARY, AND EXCURSUS

BY

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TOGETHER WITH FACSIMILES OF THE RECENTLY-DISCOVERED FRAGMENTS, AND OTHER ILLUSTRATIONS

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PREFACE

THE preparation of an edition of Herodas first suggested itself to me on the occasion of the performance of one of the Mimes (the Διδάσκαλος) in June, 1902, by some of the boys of Merchant Taylors' School. The lack of an adequate English commentary was then forcibly brought home to me. In consequence, I determined to undertake an edition which should embody the results of the constant attention paid to this author during the past twelve years. For a considerable time no complete commentary has appeared, even on the Continent: and a great mass of new material has been meanwhile accumulating.

The plan of my book includes Introduction, *apparatus criticus*, explanatory notes, and a Bibliography. It has been my aim to give the student all needful assistance towards the correct interpretation of this difficult author. I have, however, decided for several reasons not to add a translation.

The literature on the subject of Herodas is scattered up and down among a large number of periodicals, which I have searched as carefully as possible for everything bearing on the text or its interpretation. In particular, I have endeavoured to assign priority in regard to emendation to the proper quarter, and in so doing have given to English critics their due share of credit: from some current German editions it might be inferred that the value of the work done on Herodas in this country is less than is actually the case.

It remains for me to express my warm thanks to all those who have assisted me in various ways in the preparation of this edition: to Professor Sir Richard Jebb, who read through the larger part of the book in proof, and contributed several suggestions of importance: to Dr. Kenyon, who gave me most

valuable help in reading the papyrus, and has shown the utmost kindness in replying to the somewhat exacting questions which I have from time to time addressed to him: to Mr. A. H. Smith and Mr. G. F. Hill, also of the British Museum, who helped me with their advice in regard to the illustrations: to Dr. Grenfell, who read the second Excursus in proof, and gave me the benefit of his criticism.

To three of my colleagues on the Staff of Merchant Taylors' School I am indebted for considerable assistance. The Rev. Frederick Conway, by his accuracy and width of knowledge, has been of great service in the laborious task of proof-reading. Mr. R. J. Cholmeley's excellent edition of Theokritos, and his knowledge of Alexandrine literature in general, were naturally of special value. Mr. J. C. Stobart has materially increased the utility of the book by the Greek and Subject Indexes which he has compiled.

Finally, I would acknowledge the substantial help which I have throughout received from my wife.

To the Delegates and Secretary of the Oxford University Press I tender my warm thanks for their uniform courtesy and consideration.

I hope that my work may facilitate in some measure the study of Herodas; and shall be satisfied if I succeed in imparting to others some share of the pleasure which I have experienced in editing an author, remarkable alike from his novel point of view, and from the circumstances of his reappearance.

J. A. N.

December 1903.

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INTRODUCTION

I. HERODAS AND HIS WORK.

THE year 1891, an *annus mirabilis* in the history of classical studies, gave back to the world, among other long lost works of ancient authors, the Mimes of Herodas. This was brought about by the discovery, in Egypt, of a papyrus roll containing some 700 lines of the work of this poet[1]. The name of the author indeed is missing from the roll, but his identity with Herodas the writer of *Mimiambi* known to us from antiquity was at once substantiated; for out of ten fragments known to us already by citation in various sources, no fewer than five appeared in the newly-found roll[2]. And though the importance of the discovery was at first somewhat thrown into the shade by the inevitable comparison with the wider issues of the Ἀθηναίων Πολιτεία, first published at the beginning of the same year, it was nevertheless seen that the find was a most valuable one. In Herodas we recovered one of the leading representatives of an important branch of Greek literature, the Mime, which had hitherto been known to us mainly from certain pieces of Theokritos, in whose hands the true characteristics of this form were felt to have been slightly obscured by poetical treatment. Discovery of the papyrus.

Until 1891 the great reputation which Herodas enjoyed among the ancients had to be taken on trust. The younger Pliny[3] had put him on a level with Kallimachos; but had he not been cited several times by Stobaios and Athenaios we should have had almost nothing of his work left to us. As it was, only some ten fragments, consisting of twenty-two lines, averaging two lines each, remained. But on the discovery of the newly-found papyrus roll it became at last possible for us to appraise the judgment which ancient critics of merit, such as Pliny, had formed of Herodas the mimographer.

The importance of the find was felt by classical scholars in almost every branch. The textual critic, the historian of manners, the

[1] A portion of one column of the MS. had been already seen by Prof. Sayce in Egypt, and had by him been communicated to the *Academy*. See the *Academy* for April 19 and Oct. 11, 1890. Also H. Weil, *Revue des Études grecques*, iii. 309.

[2] See notes on i. 15 sq., 67 sq.; iii. 10; v. 32 sq.; vi. 37–39.

[3] *Ep.* iv. 3. 3. Letter to his friend Antoninus: '*Ita certe sum affectus ipse cum Graeca epigrammata tua, cum iambos* (*mimiambos* one MS.) *proxime legerem. Quantum ibi humanitatis! quam dulcia illa, quam amantia, quam arguta, quam recta! Callimachum me uel Heroden uel si quid his melius tenere credebam.*'

archaeologist, the palaeographer, were all faced with fresh problems. The paroemiographer found a field after his own heart. The numismatist could glean fresh information from the seventh Mime. The references to Kos in the second and fourth Mimes appealed to many who had just before had their interest in that island awakened by the work of Paton and Hicks. And a wider public was attracted by the discovery of a writer whose methods presented several points of similarity to those of the Realists of our own day. The number of translations of Herodas that have already appeared in France and Germany is a sign that the interest in Herodas has been by no means confined to the learned.

The *editio princeps*. A transcript[1] of the MS. of Herodas was published in the summer of 1891 by Dr. Kenyon, who, coming fresh from the laurels won by his work on Aristotle, gained scarcely less praise by the care and general correctness with which he presented Herodas to the world. His transcript was preceded by an Introduction summing up our previous knowledge of Herodas, and briefly analysing each piece, with valuable comments on various points of interest connected with the newly-discovered poems. At the same time appeared an edition by Dr. Rutherford.

Then the interest of scholars in the discovery showed itself in a number of articles, usually of criticism of the text[2]; while in a few cases isolated Mimes were edited with brief *apparatus criticus* and notes. Thus Bücheler edited Mime i in *Rheinisches Museum*; Kaibel iv and vi in *Hermes*; Gercke and Günther iii in the *Berliner Wochenschrift für klassische Philologie*. Early in 1892 appeared Herwerden's edition in the pages of *Mnemosyne*. In February, 1892, Bücheler followed up his edition of Mime i, already referred to, by a complete edition of the Mimes, of which a reissue, with additions and corrections, appeared in March of the same year. Crusius' valuable *Untersuchungen* bears in the preface mid-May, 1892. His first edition is dated June, 1892. Meister's edition (1893) closes the early era of activity in the study of Herodas[3].

Contents of the MS.; and later discoveries. The MS. thus given to the world contains seven poems, in a tolerably complete condition: viz. Προκυκλὶς ἢ Μάστροπος (90 *vv.*), Πορνοβοσκός (102 *vv.*), Διδάσκαλος (97 *vv.*), Ἀσκληπιῷ ἀνατιθεῖσαι καὶ θυσιάζουσαι

[1] *Classical Texts from Papyri in the British Museum.* London, 1891.
[2] We may mention, *honoris causa*, in this connexion the names of Blass, Bücheler, Crusius, Diels, Ellis, Headlam, Hicks, Jackson, Kaibel, Nicholson, Palmer, and Weil.
[3] For a list of the more important works and articles on Herodas that have appeared since 1891, v. *infra* at the end of the Introduction.

(95 *vv.*), Ζηλότυπος (85 *vv.*), Φιλιάζουσαι ἢ Ἰδιάζουσαι (102 *vv.*), Σκυτεύς (129 *vv.*). The eighth poem (Ἐνύπνιον), as printed by Dr. Kenyon, consisted of but 3 *vv.* Besides the above, however, eleven detached fragments were preserved, including the title of one additional poem (Ἀπονηστιζόμεναι). The text of these new fragments was published in an Addendum to the volume containing the *editio princeps*[1]. There was then no reason to suppose that any other fragments existed. However, in the course of 1900, to use the words of Dr. Kenyon, 'a small box was sent to the British Museum which was found to contain a quantity of papyrus fragments. The fragments were very small, some of them being reduced to mere powder; but it was evident at first sight that they formed part of the great discovery' (of the year 1891). Dr. Kenyon adds that they must have remained in the possession of some native of Egypt when the main bulk of the discovery was transferred to the British Museum[2].

These new fragments have been put together by Dr. Kenyon; and the results of his combinations show that the fragments form part of the four columns following next after the continuous portion of the roll. The new fragments have not been published in any edition previous to the present one.

The Mimes consist of short dialogues in verse, written in the metre known as the scazon or choliambic, and depicting scenes from everyday life. They are 'tableaux de genre,' drawn from personal observation[3]. They are written in the language of the common people, with its colloquialisms, vulgarisms, and a large number of proverbs, the features which are characteristic of that language, and which we find reflected, e. g. in Petronius and the Pentamerone. It is clear that Herodas, besides his personal observation, has drawn from literary sources, notably Hipponax, Sophron, and Aristophanes. However, in the manner in which he casts old material into novel form upon a small scale, and under strict conditions of technique, he is entirely Alexandrian[4], and reminds us of nothing so much as the epigrams of the Anthology, notably those of Asklepiades, where the qualities are those of the best work in miniature. The Mimes.

The tone of the Mimes is also indicative of the society which they profess to represent. It is vulgar, sordid, even vicious. The first Their tone.

[1] See also *C. R.* v. 480. Two additional titles (Συνεργαζόμεναι and Μολπεινός) are recorded by Athenaios and Stobaios respectively.

[2] 'Some new Fragments of Herodas': *Archiv für Papyrusforschung*, I. 379. Mime viii, with fragments 12–30 incorporated in the text, is printed on pp. 385–6 of that article. For fragments 31–60 see photographic plates 2 and 3 in this edition.

[3] Cf. H. Weil, *Journal des Savants*, 1893, p. 25.

[4] Cf. Headlam, article 'Herodas' in *Encyclop. Britannica* (edition x).

two of these qualities were at once apparent; the third quality became even more apparent when the real meaning of the sixth Mime was unravelled. It was then seen that in Herodas we had a convinced and uncompromising realist. It must be admitted of the things of which he writes that 'some are darker than you would like, and not family subjects[1].' We need not, however, dwell unnecessarily on the grossness of part of Herodas' work, but rather endeavour to appreciate the art whereby his delineations even now retain their vitality.

Meaning of the word *μιμίαμβοι*.

The word *μιμίαμβοι* means simply 'mimes in iambi'; cf. the title of Babrius' work, *μυθίαμβοι*, i.e. fables in iambi. The name iambi covers the scazon as well as the ordinary iambic metre. In the Prooimion prefixed to Mime ix, Herodas seems to say that he had first employed the latter, but afterwards adopted the scazon. Both metres found warrant in the old Ionic *iambographi*. Archilochos and Simonides of Amorgos had used the iambus for purposes of satire. Hipponax had used the scazon for a similar purpose. On the word *ἡμίαμβοι*, which is sometimes used in connexion with Herodas, cf. Susemihl, i. 231, notes 91, 92, and my note on viii. 59.

Proper spelling of the author's name.

We have already stated that the name of the writer of the Mimes is unfortunately missing from the roll. We are therefore still left in doubt as to the proper spelling of Herodas. The name of this author is variously given in ancient texts as Herodes, Herodas, or Herondas. Pliny the younger[2] and Zenobios[3] give Herodes. Stobaios[4] supports both Ἡρώδης and Ἡρώδας. Against these is to be set Athenaios[5]; the Codex Marcianus of this author has in one passage Ἡρώνδας. Meister has adduced weighty evidence in favour of Ἡρῴδας (with the iota subscript). (1) Grammarians attest the existence of the name Ἡρῴδης = Ἡρωίδης, and inscriptions, until the second century B.C., preserve the form Ἡρωίδας; (2) the agreement of at least two independent sources, Pliny and Stobaios, with regard to the absence of the letter ν from the name of the poet, must prevail against the isolated evidence of Athenaios. Herwerden adds that Ἡρώνδας in Athenaios may be due to a misreading of the older and more correct Ἡρωίδας.

It is to be observed that the occurrence of the name Herodas on Graeco-Egyptian inscriptions is of no weight, as we have nothing to show that there is any connexion between these inscriptions and the writer of the Mimes. Names in -ωνδας (cf. Παγώνδας, Ἐπαμεινώνδας)

[1] R. A. Neil, *C. R.* vii. (1893), p. 317, quoting Mr. Borthrop Trumbull on the Old Masters.

[2] *Ep.* iv. 3.

[3] *Cent.* vi. 10.

[4] *Flor.* 78, 6. 116, 18, 21–2 (Ἡρώδου); 98, 28. 116, 24 (Ἡρώδα); 74, 14 (Ἡρώδου al. Ῥώδα).

[5] iii. 86 B.

are mainly Boeotian, and if we assign this termination to the name of the poet, we must assume that this and similar forms are not indigenous to Kos, but came there with the immigration from Orchomenos in the fourth century B.C.[1] It has been suggested that the form in -ωδας is due to a corruption of -ωνδας. But as Ἡρώδης is a very common name, while Ἡρώδας is comparatively rare, we should have expected to find that if Ἡρώνδας was corrupted at all it would be changed not to Ἡρώδας but invariably to Ἡρώδης.

Hence Ἡρώνδας does not account for the existence of Ἡρώδας. On the other hand Ἡρωίδας accounts both for Ἡρώνδας (as we have seen) and for Ἡρώδας (by the mere omission of iota), and is for this reason, and for those already given, to be preferred[2].

Derivatives of the stem Ἡρω- are often found as proper names in Asia Minor; thus Ἡρωγένης (Mylasa), Ἡρώθεμις (Smyrna), Ἡρωνίκη (Smyrna). The hero in question was, according to Fick[3], Herakles; according to Meister[4], Asklepios, on the ground that these derivatives are found only in countries where the worship of Asklepios prevailed. We find on Koan inscriptions the proper names Βοΐδας, Σωσανδρίδας, Φιλιππίδας, P.-H., Index I.

The date of Herodas cannot be fixed with certainty, but several pieces of evidence, all pointing in the same direction, are to be found in the Mimes themselves. Date of Herodas.

(1) i. 30–31: θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, μουσήιον, κτλ.

See the note on this passage, where it is shown that the earliest possible date for the first Mime is 270 B.C. That the words θεῶν ἀδελφῶν refer to the second Ptolemy (Philadelphos)[5] and his queen Arsinoe (*et soror et coniunx*) is admitted, and this fixes the date as subsequent to the deification of Arsinoe in 270–69 B.C. But there is some doubt as to whether ὁ βασιλεὺς χρηστὸς refers to Philadelphos (285 to 247 B.C.) or to Euergetes (247–222 B.C.). For some time after the publication of Herodas it seemed to be generally accepted that Euergetes[6] was intended; but the 'king' referred to is just as likely to be Philadelphos, whose praises have been sung by the other Alexandrian poets, including Kallimachos and Theokritos. An objection has been raised that ὁ βασιλεὺς χρηστὸς cannot refer to one of the two θεῶν ἀδελφῶν, that the same person cannot be in the same breath θεὸς and βασιλεύς. This objection does not seem to me to be

[1] v. scholiast on Theokr. vii. 21.
[2] I have, however, used Herodas as the English form; Heroidas seems somewhat pedantic.
[3] *Griech. Personennamen*, p. 174.
[4] p. 752 sq.
[5] Cf. Susemihl, ii. 702.
[6] Rutherford, Weil, and Bücheler held this view.

serious. Herodas could surely refer to the excellence of Ptolemy as a man without denying his position in the Egyptian Pantheon. Moreover, if Euergetes is meant we should have expected some mention of the cult of the *θεοὶ Εὐεργέται* to balance the *θεοὶ ἀδελφοί*. The Ptolemies were deified regularly with their consorts, and we find on Ptolemaic documents the list *θεῶν Σωτήρων καὶ θεῶν* 'Αδελφῶν *καὶ θεῶν* Εὐεργετῶν, &c.[1]

(2) The next indication of the date of Herodas is to be found in the fourth Mime (*vv.* 23, 73, 76–9). In the first of these passages a group of statuary in the temple of Asklepios is ascribed to the 'sons of Praxiteles,' i.e. Kephisodotos the younger and Timarchos, whose *floruit* is placed by Pliny in the 121st Olympiad, 296–293 B.C. The artistic activity of these sculptors[2] must have begun before 323 B.C., for they executed a portrait-statue of the orator Lykurgos who died in that year. They also executed a statue of the poetess Myro (*floruit* 284 B.C.). In Herodas they are referred to as still alive[3]; and it would not be safe to date the passage in question much later than 270 B.C.

(3) In Mime iv. *vv.* 76–79 Apelles is referred to as being lately dead: and his memory is defended against certain unnamed detractors[4] with an energy which shows that controversy on the subject of his work was still active. Apelles was born not later than 356 B.C. Assuming that Apelles was born in the year 356 B.C., and lived to the age of eighty, his death would fall in 276 B.C.; if then an interval of six years is left before the scene described in the Mime took place[5], we have 270 for the date of Mime iv.

The fourth Mime was probably written at the time at which it purports to be written, i.e. soon after the death of Apelles. For it is plain that in the passage where Apelles is defended against his critics Herodas is speaking in his own person, expressing his own view of the great painter. These lines (iv. 76–79) would fall flat if written at a time when Apelles had been dead a long time; for, as Professor Palmer remarks[6], 'detraction does not live long after death.'

[1] e.g. Tebtunis Papyri, 6, 17 sqq. Mahaffy (*Empire of the Ptolemies*, p. 130, n. 2) tacitly assumes that Philadelphos is meant at Her. i. 30. Previously he hesitated between Philadelphos and Euergetes, and also suggested one of the later Ptolemies, e.g. Philopator, on account of vi. 64 (*History of Greek Literature*, vol. i. pt. ii. p. [196]).

[2] v. note on iv. 23.

[3] iv. 25–6. There is no reason to suppose that this is an anachronism: cf. Mekler, *Neues von den Alten*, p. 26.

[4] For the enemies of Apelles, cf. Pliny, *N. H.* xxxv. 89; Lukian *περὶ τοῦ μὴ ῥᾳδίως πιστεύειν διαβολῇ*, ch. 2.

[5] On the chronology of Apelles v. now Dziatzko in Pauly-Wissowa, *s.v.* Apelles who seems to favour a somewhat earlier date. I do not know on what authority, Palmer gave the date of Apelles' death as c. 290 B.C. (*Hermathena*, viii. 237).

[6] *Hermathena*, viii. 237.

(4) Reasons will be given in the next chapter for believing that Mimes i and iv contain imitations of Theokritos xv, the date of which lies somewhere between 279 and 270 B.C.

(5) The works of art referred to in the fourth Mime have been studied by Gurlitt[1], who endeavours to fix the date of the Mime by considerations based on the subjects depicted. His conclusion is that the Mime is probably to be placed somewhere between 270 and 260 B.C.

To sum up this evidence: the date of Herodas i cannot be earlier than 270: and that of iv is 270 or a little later. We can scarcely attain to greater precision than this. I should fix the date of Herodas' birth as about 300 B.C. There is no evidence that he lived to see the reign of the third Ptolemy (Euergetes), who ascended the throne in 247 B.C. We may therefore assign as the lifetime of Herodas 300–250 B.C.[2] He would thus be a younger contemporary of Theokritos (born c. 310 B.C.), cf. below, ch. III.

The home of Herodas.

The scene of two of the Mimes (the second and fourth) is unquestionably Kos. There is considerable probability that the scene of Mimes i, iii, and v is also to be laid there[3].

This conclusion is supported by the fact that there is a remarkable similarity between the proper names mentioned in the Mimes and those found on Koan inscriptions, or known to be connected with Kos. Thus to take only a few of the names of persons common to Herodas and to the Koan inscriptions we find Ἄρτεμις, Βιτᾶς, Βίτιννα, Γυλλίς, Ἑκατῆ, Ἕρμων, Εὐβούλη, Εὐθίης, Κανδᾶς, Κοκκάλη, &c.[4] Moreover the derivative syllables from which proper names in Herodas are formed present an equally striking resemblance[5]; thus with Μητρίχη (Her. i) cf. Ἱππίχη (P.-H.), with Βάτταρος (Her. ii) cf. Βίτταρος Μιννάριον (P.-H.), with Βίτιννα (Her. v) cf. Πλάτιννα Γλύκιννα Φίλιννα (P.-H.),

[1] *Archäol.-epigr. Mittheil. aus Oesterr.* xv. 169 sqq. Meister puts the date of Mime iv between 284 and 280 B.C. He thinks that Ptolemy Philadelphos, who began to reign in 285 B.C., proceeded without delay to adorn the Asklepieion with works of art. But of this there is no evidence: see pp. xx sq.

[2] The view put forward by Professor Ellis that Μάρων in iii. 24 was the poet Vergil is untenable (v. note *ad loc.*). The same scholar has put forward, in reference to ii. 73, a view according to which that Mime could not be earlier than the reign of Philip III of Macedon (220–179 B.C.). This view also must be rejected (v. note). Wilamowitz gives it as his opinion that Herodas lived to the end of the third century B.C. (*Nachr. v. d. Gött. Ges. d. Wiss.*, 1894, p. 29 n.).

[3] v. the Introductions to the several Mimes, where the necessary details are given. For the scene of vi and vii, v. Introd. to vi.

[4] For a complete list see Crusius[3], *Index Nominum*, I, II, III.

[5] The analogy has been fully worked out by Gurlitt: *Archäol.-epigr. Mittheil. aus Oesterr.* xv. 169 sqq. P.-H. = Paton-Hicks, Index I, where see references.

with Μυρταλίνη (Her. vi), Ματαλίνη (Her. i), cf. Μικυλίνη Αἰσχυλῖνος Δροσῖνος (P.-H.).

It has been pointed out that the geography of Herodas is almost exclusively that of the eastern side of the Aegean. Thus we have allusions to Chios, Erythrai, Brikindera (in Rhodes), Abdera, Phaselis [1]. The mention of the daric (vii. 102, 106, 122) points to the same conclusion, and the prevalence of names beginning with Μητρ- implies an Asiatic locality.

It is plain from what has been said, that Herodas was very familiar with Kos and its people, and that he must have lived for some considerable time on the island. Whether he was a native of Kos, or was merely attracted thither like other literary men of his day, we cannot tell.

It will be shown that during the era of the early Ptolemies, and especially in the time of Ptolemy Philadelphos, relations between that island and the Alexandrian court were of the friendliest. Kos enjoyed constant intercourse with Alexandria by sea, and to the literary men of Alexandria was a sort of retreat, where they could devote their time to quiet study, far away from the noise and bustle of the great city.

However, the Doric form of the name in -δας favours the theory that Herodas was a Koan [2]. We seem to find further traces of this (1) in the affectionate tone of Κῶν γλυκῆαν (iv. 2), and (2) in the defence of Apelles (iv. 72–79), who, though an Ephesian by birth, had settled in Kos, and painted for the Koans some of his most famous pictures.

The scene of two of the Mimes, vi and vii, is probably laid at Ephesos [3]. Herzog has suggested [4] that Herodas had lived for some time in that city, which he would naturally visit as the birthplace of his master Hipponax, and also of Apelles (cf. iv. 72). There may be a reference to the temple of Artemis at Ephesos in i. 26 (v. note). But the direct evidence in support of this theory is after all slight.

Sketch of the history of Kos.

The history of Kos has been excellently sketched by Paton and Hicks in the Introduction to their standard book [5] based on the results

[1] v. notes on ii. 57–59, iii. 45, 51, v. 32 (ζήτρειον), vi. 58, vii. 86; also Introduction to Mime vi.

[2] This view is held e.g. by Crusius, *Unters.* p. 187 (cf. however his German translation, p. xxiv, where he seems less positive). Crusius also refers to the Doric forms found in Herodas in confirmation of his view: see, however, ch. V (Dialect).

[3] v. Introduction to Mime vi.

[4] *Berl. phil. Woch.*, 1898, 1249–1253 (review of Olschewsky's work). Cf. Crusius (German translation, l.c.).

[5] *Inscriptions of Cos.* Oxford: Clarendon Press, 1891. This book has an excellent map.

of excavations in that island; and more recently Herzog[1] has investigated the ancient remains afresh, with the result of adding many new inscriptions, and much fresh information. The following account of Kos down to and during the time of Herodas is based on the two works referred to, to which I would here render acknowledgements for the assistance derived from them throughout this edition.

Next to Rhodes, Kos is the largest of the Dorian Sporades. Its circumference is given by Strabo as 550 stades, by Pliny the elder as 100 Roman miles. The island falls into three divisions (1) the eastern district, bounded on the south by a high range of mountains; upon these mountains are the healing springs, which are still famous; (2) a plateau furrowed by watercourses, and for the most part desolate and barren; (3) the mountainous western district, with a distinct range of its own. Geographical features.

Most of the island is remarkably fertile, and noted for its wines. Kos is badly supplied with harbours. Its people were of a sober, steadfast character, as befitted their Doric origin. The youths of Kos were famous for their beauty[2]. They adhered faithfully to ancient ritual, especially in regard to the worship of Asklepios, which came to them from the mainland of Greece[3]. In the fifth century the Koan school of medicine, which continued famous for a considerable period, was founded by Hippokrates; he based his observations on the votive models in the temple of Asklepios, which constituted a kind of anatomical and pathological museum.

The history of the settlements on the island is as follows. In the Homeric catalogue[4] we find Kos, with its dependent islands (Nisyros, Krapathos, Kasos, and the Kalydnian group), sending a contingent of thirty ships to help the Greek cause. The contingent is led by Pheidippos and Antiphos, the sons of Thessalos, a Herakleid. In the *Iliad* we also hear twice[5] of Herakles having been carried to Kos by contrary winds through the anger of Hera, on his way from the sack of Troy. He is attacked by the natives of Kos, according to the fuller form of the legend, and slays the king of the island, Eurypylos, marries his daughter Chalkiope, and begets a son, Thessalos. This legend is now seen to be referred to by Herodas[6]. Thus, even Early settlers on the island.

[1] *Koische Forschungen und Funde.* Leipzig, 1899.
[2] Cf. i. 29 (νεηνίσκοι): Kos could appreciate the handsome young Egyptians.
[3] Wilamowitz (*Isyllos*, 49) believes that it came from Thessaly. v. Thraemer in Pauly-Wissowa, *s. v.* Asklepios. Hicks (Introd. p. xv) says it came from Epidauros, but Paton (Appendix F, p. 347) refers its origin to Knidos.
[4] *Iliad*, ii. 676 sqq. [5] xiv. 255, xv. 28. [6] At ii. 96.

before the Dorian migration and the colonization of Ionia there was a Dorian settlement in Kos. It is thought probable that these Dorians came from Argolis. Herodotos[1] tells us that Kos and the adjacent islands were colonized from Epidauros, and in this way the old Dorian element was strengthened. The sterner features of the Dorian character were, however, mollified in Kos. The discipline (ἀγωγή) of Sparta and Crete is not found there, though the population of the island was purely Dorian, and was divided into the three Dorian tribes, the Dymanes, Hylleis, and Pamphyli. Six of the cities in this region formed a religious league, the Doric Hexapolis. They were, besides Kos, Lindos, Ialysos, Kamiros, Knidos, and Halikarnassos. These states met at the temple of Apollo on the Triopian promontory, to take part in the worship of the god and also in games. Later on Halikarnassos was expelled, and the Hexapolis became a Pentapolis.

The dwellings of the earliest inhabitants of Kos were on the north-east coast, near the present town of Kos. The fountain Burinna[2], which is alluded to by Theokritos[3], and still remains, is situated in this region. The Dorian settlers saw the advantage of this side of the island, which brought them closer to the mainland; they did not, however, confine themselves to the east coast, but spread over the island *κατὰ κώμας*. In the sixth century the Lydo-Persian wars forced them to change the capital of the island to the opposite side, where they built Ἀστυπάλαια, which served as the capital until the fourth century.

Kos in the fifth century B.C.

In the fifth century we hear of Kos several times.

(1) It had been under the rule of Skythes, whose son Kadmos[4] voluntarily resigned the tyranny; but the Karian queen Artemisia had been allowed to include Kos in her satrapy, and with three other states Kos sent a contingent of five ships with the queen to aid Xerxes[5]: a curious contrast to its efforts of bygone days against the barbarian.

(2) In the Athenian tribute-lists Kos is set down as paying 3½ to 5 talents: a relatively large sum, which shows the prosperity of the island.

(3) At the beginning of the Peloponnesian War Kos is reckoned as one of the allies of Athens. Towards the end of the war it was visited with both earthquake and invasion. The earthquake of

[1] Hdt. vii. 99.
[2] Now Vourina. It still supplies the modern city Χώρα (on the site of Κῶς ἡ Μεροπίς). [3] vii. 6. [4] Hdt. vii. 164. [5] Hdt. vii. 99.

413 B.C. was the worst in the recollection of Thukydides[1], and destroyed a great part of the town of Kos (Κῶς ἡ Μεροπίς). Soon after this, Astyochos, the Spartan admiral, landed and inflicted great damage (412 B.C.). Later on in the same year, Kos revolted against Athens, whereupon Alkibiades landed and plundered extensively. He repeated this in 408 B.C. None the less Kos held to the Spartan side.

In the fourth century B.C.

In 394 B.C., however, it deserted Sparta, owing perhaps to its increased importance, and to the democratical ideas which had sprung up. In 366 B.C. there was a sharp struggle between the old oligarchical and the new democratic party, which resulted eventually in a compromise. All Koans of the various townships were to become citizens of one city, to be named Kos, and to be built at the harbour on the east coast. It was to be the πόλις, the townships were to stand to it as δῆμοι[2]. In other words the συνοικισμὸς of Kos was carried through. No doubt the requirements of trade had something to do with the rise of the party of progress. Expansion of trade imperatively required a harbour on the east coast, both because of the proximity of such a harbour to the mainland, and also because the trade from Egypt, Rhodes, and Syria passed through the narrow straits to the east of the island.

After these reforms the city made great strides in wealth and power[3]. Its numbers were presently swelled by refugees from Orchomenos, when the Thebans destroyed that city (364 B.C.). But the democracy soon gave offence, a fact which Aristotle[4] attributes to the bad advice of its leaders; the oligarchy, at the instance of Maussollos of Karia, took the initiative, and Kos, with Chios and Rhodes, seceded from Athens. The social war of 357–355 B.C. followed. Athens was unable to reduce the allies, and concluded peace with them in the latter year. Kos passed before long into the hands of the lieutenants of Alexander the Great. From Macedon it next came under the influence of the kings of Egypt.

Kos and Ptolemy II Philadelphos.

One of these was destined to be brought into especially close relations with the island. In 309 B.C. Ptolemy I brought Queen Berenike to Kos on account of the salubrious climate and the excellent medical school. Her son, Philadelphos, was born in the island the same year, and this established Kos in great favour with the Egyptian

[1] viii. 41.
[2] The Demes were named Φύξα, Ἁλεῖς, Ἱππία, Ἁλάσαρνα, Ἰσθμός: we have also δᾶμος Ἀντιμαχιδᾶν καὶ Αἰγηλίων καὶ Ἀρχιαδᾶν.
[3] P.-H. xxvii, xlix ff.; cf. Strabo, xiv. p. 657; Diod. Sic. xv. 76.
[4] *Politics*, p. 1304 b.

dynasty[1]. It was permitted to have its own mint, and it attracted to itself many famous writers from Alexandria. Philetas, who founded the Alexandrian elegy, was born in the island, and many others, whose names will be given presently, sojourned there for a longer or shorter time. There was probably a daily service of vessels between Kos and Alexandria at this time.

The reputation which the island enjoyed at the end of the fourth century for its good government, is well illustrated by a rescript of Antigonos, who, in carrying the population of Lebedos over to Teos, orders that until a new code can be drawn up the laws of Kos are to be used by the population of the new city[2]. The date is between 306 and 301 B.C.

Literary activity of Kos under the early Ptolemies.

The literary activity of Kos at this time was very remarkable, and a charming picture of this aspect of life on the little island has been painted for us by Theokritos (Idyll 7). Philetas of Kos was tutor of Ptolemy II when he was crown prince (circ. 295–292 B.C.), also of Zenodotos and Hermesianax. He undoubtedly had considerable influence over a number of writers, including Theokritos, Leonidas of Tarentum, Alexander Aitolos, Nikias, Asklepiades, and possibly Hegesianax and Simmias of Rhodes. The period of Philetas' activity as the head of this group of literary men is given by Susemihl as 292–285 B.C.[3] Philadelphos possibly contemplated the foundation of a Koan University, having as its nucleus the school of medicine, but comprising other faculties, such as *poetry*, *astronomy* (represented by Dositheos and later by Berosos of Babylon: cf. τῶν ἀστροδιφέων, iii. 54), *philosophy* (represented later by Ariston of Kos), *grammar* and *rhetoric* (on which last see Philodemos, περὶ ῥητορικῆς, p. 44). This last-named faculty is particularly interesting to us in connexion with the second Mime. The Koan school of rhetoric seems hardly to have been independent; in the time of Philodemos it was ancillary to Rhodes, on which Kos was then politically dependent. At the time of Herodas the Attic influence was predominant; some have traced in the speech of Battaros imitation or travesty of Hypereides; while there is at least one certain case where the influence of Demosthenes is traceable[4].

It has been suggested that when Ptolemy Philadelphos came to the

[1] Philadelphos reckoned Kos as belonging to the Egyptian dominions (Droysen, *Hellenismus*, iii. 1, p. 380; P.-H. p. 7).

[2] As Charondas is not named in the rescript, it may be assumed that only part of his code was in use in Kos; cf. Mime ii.

[3] i. 292, n. 290: see also Maass, *Aratea*, ch. viii, and editors of Theokritos.

[4] Herzog, p. 212 sqq.; cf. Introduction to Mime ii.

throne of Egypt he gave orders for the embellishment of the Asklepieion, which existed certainly as early as the fifth century. A commission may have been given to Apelles, who painted for Kos his most famous work, the Aphrodite Anadyomene, and likewise another Aphrodite. As he left the latter unfinished when he died, it seems probable that he died in Kos.

The Asklepieion and recent discoveries. The Asklepieion[1] is described by Strabo and by Aristeides, who both visited it in person. It was, according to Herzog, near the walls of the modern town Χώρα, which corresponds to the ancient Κῶς (ἡ Μεροπίς). But Mr. W. R. Paton had expressed his belief 'that the remains of a large marble temple, situated near a ruined convent called Παναγία Τάρσου, at a distance of over two miles west of the town, belonged to the sanctuary of Asklepios. Excavations on this site, conducted by Herzog in 1902, proved that Mr. Paton's opinion was correct. The temple itself, which is peripteral, with six Doric columns at either end and eleven at the sides, was probably built about the beginning of the second century B.C., on the site of earlier temples. Below the flight of steps leading up to the temple terrace are remains of an older and smaller temple *in antis*. The altar, which stood on the east of this building, appears to have resembled in plan the great altar of Pergamum, though on a simpler scale. Near the altar are the bases of statues dedicated to Asklepios, which are referred to in the fourth Mime of Herodas' (*Classical Review*, xvii. 280, from *Arch. Anzeiger*, 1903).

Constitution of Kos. The following account of the constitution of Kos at the time of Herodas may be of interest. The body politic was composed of members of the three Dorian tribes. Each tribe seems to have comprised nine χιλιαστύες, three of which made up an ἐνάτα (i.e. $\frac{1}{9}$ of the whole body of citizens). Each tribe had its ταμίας. The στραταγοὶ of Kos were elected one from each tribe. After 366 B.C. the demes of Kos had the same relation to the πόλις, the σύμπας δῆμος, and the tribes, as the corresponding divisions had in Attica. Each δᾶμος comprised members of every tribe, and had its own δάμαρχος and ταμίαι.

The citizens were divided, in point of age, into πολῖται, νέοι, ἔφηβοι, παῖδες.

The assemblies of the state were the βουλὰ and δᾶμος (ἐκκλησία). The number of the βουλὰ is not as yet certain, but it must have been a multiple of three.

[1] Cf. P.-H. p. 137.

The eponymous magistrate was called *μόναρχος*. There was a priest with the title *γερεαφόρος βασιλέων*.

The generic name for the boards of magistrates was *ἄρχοντες*. The board of *προστάται*[1] corresponded to the Athenian *πρυτάνεις*. Their number is unknown, but like that of the *βουλὰ* must have been a multiple of three. They met in a *πρυτανεῖον*.

The *στραταγοὶ* were three in number, one from each tribe. Their duties were connected with civil administration, as in other cities.

The *πωληταὶ* were concerned with state contracts. The priesthoods were, however, put up to sale by the *στραταγοί*, a peculiar method of increasing the revenue. We must remember that there were considerable perquisites attached to the office of priest.

We also hear of officers called *ναποῖαι*, who appear to have been officers of the deme, and not, as elsewhere, of the state.

II. THE MIME.

Origin of the Mime.

Mimus (*μῖμος*) is connected with *μιμεῖσθαι*, and signifies an imitation or imitator of a situation or person[2]. A Mime is a piece depicting actual life, generally the life of the common people, and employing their language. It differs from a drama in two respects: (1) while in the case of the drama the action is important, the Mime is chiefly concerned with the representation of character; and (2) the Mime has no chorus.

At first imitation (*μίμησις*) was mere buffoonery, without any literary merit, and perhaps without even the aid of language. Thus we hear in Plato (*Rep.* 396 B) of persons who imitated the neighing of horses, the lowing of bulls, the roaring of the sea, and other noises. Imitation, however, would soon require appropriate gesture, as in the case of those who imitated sailors, women, lovers, drunken men, &c.; and in time a sketch in words would be added in order to fix more clearly in the minds of the audience the character delineated. But even so the entertainment would be of the nature of an improvisation, suitable to the character of a southern people.

Evolution of the literary Mime.

The literary value of the Mime was as yet insignificant; the pieces were performed in the market-place or at the jugglers' booths[3], where such vivid representations of men and things attracted crowds of

[1] Cf. Her. ii. 40.

[2] Diomedes, *G. L.* I. 491 *μῖμός ἐστι μίμησις βίου τά τε συγκεχωρημένα καὶ ἀσυγχώρητα περιέχων.* Donatus says the mimi were so named, '*ab diuturna imitatione vilium rerum et levium personarum.*' Führ, *de Mimis Graecorum*, p. 15.

[3] *ἐν τοῖς κύκλοις, ἐν τοῖς θαύμασιν.* Athen. x. 452 f.

amused spectators. In the houses of the wealthy they were acted after banquets for the entertainment of the guests; we read, e.g. in Xenophon's *Symposium*, of the marriage of Theseus and Ariadne being thus represented in the house of Kallias at Athens. As yet symbolic gesture formed the chief part of the Mime, whence those who acted in the Mimes are often called *ὀρχησταί* ('dancers'). The literary Mime seems to be derived from the old Phallic comedy of Athens. Though Eupolis and Aristophanes headed a reaction against this, they had only a partial success at Athens, while in the Dorian states the popularity of the Phallic comedy was always great. It reached Tarentum from Sparta, Syrakuse from Korinth, and thus it struck root and developed new forms in Sicily and Southern Italy. Epicharmos raised its rough improvisations to the dignity of dramatic poetry. Rhinthon employed it for purposes of travesty, while in the hands of Sophron, the inventor of the Mime, comedy attained to a vivid realism which won the admiration of Plato himself[1].

Sophron of Syrakuse is to be assigned to the fifth century B.C. **Sophron.** What we know of him is mainly derived from Suidas[2], and the other lexicographers, also from the Scholiasts on Nikander, Theokritos and Athenaios (see Gaisford's *Suidas*). We learn that he wrote two kinds of *μῖμοι*, called *ἀνδρεῖοι* and *γυναικεῖοι*; the names of some of the former are *Ἄγγελος*, *Θυννοθήρας*, *Γέροντες Ἁλιεῖς*, while among the *μῖμοι γυναικεῖοι* are mentioned *Ἀκεστρίαι* ('the Women Quacks,' from which the second Idyll of Theokritos is borrowed), *Θάμεναι τὰ Ἴσθμια* (whence Theokritos xv), and *Πενθέρα*. The subjects of these pieces were drawn from the world of ordinary men and women. Their popular character is shown by the frequent use of proverbs, and comparison with Theokritos and Herodas shows that this was a regular feature of the Mime. From the fact that Plato is stated to have derived from Sophron the form of his dialogues, we may infer that Sophron's characters themselves spoke in dialogue.

After Sophron, the Mime was cultivated by his son Xenarchos. **Xenarchos.** Of him we know little except that he used the Mime as the vehicle of political satire, and its history is broken from this point and only continued when we reach Theokritos[3].

[1] Cf. E. Reisch in Dörpfeldt, *D. gr. Theater*, 312 sqq.

[2] *Σώφρων Συρακούσιος, Ἀγαθοκλέους καὶ Δαμασυλλίδος· τοῖς δὲ χρόνοις ἦν κατὰ Ξέρξην καὶ Εὐριπίδην, καὶ ἔγραψε μίμους ἀνδρείους καὶ μίμους γυναικείους· εἰσὶ δὲ καταλογάδην* (i.e. in a kind of rhythmic prose, v. *infra*) *διαλέκτῳ Δωρίδι*. The fragments have been collected by Blomfield (*Museum Criticum*, ii. 340 sqq., 559 sqq.); by Ahrens in his *Greek Dialects*; by Botzon (*Programm*, Marburg, 1867), and most recently by Kaibel, *Comm. grr. fragmm.*, vol. i. fasc. prior.

[3] MM. Croiset (*Littér. grecq.* v. 173) would reckon as a Mime the interesting

Theokritos.

Till the discovery of Herodas, the second, fourteenth, and fifteenth pieces of Theokritos were our chief source of information as to the character of the Mime in Greek. In ii, Theokritos tells how Simaitha, deserted by her lover, seeks to bring him back by magic in the still midnight. No one is near but her servant; Simaitha chants the song, and by the magic wheel (ἴυγξ) throws her spells round the faithless Delphis. She tells the moon, sailing overhead, the story of her ill-requited love.

xiv is cast in the form of a narrative. Aischines tells of a certain merry gathering, at which a spiteful jest on the part of one of the company leads to a quarrel between Aischines and his mistress. Despairing of a reconciliation he is about to enlist in the service of Ptolemy. This idyll is very dramatic; the class of life represented in it reminds us of Herodas; while the praise of Ptolemy recalls the passage (Her. i. 27) in praise of Egypt and its monarch, to which reference has already been made.

The scene of Theokritos ii is certainly, and that of xiv very probably, laid in Kos.

In xv, Theokritos again touches on Egypt; but this time more fully and of set purpose, giving a description of a day in Alexandria spent by two Syrakusan dames in visiting the Adonis feast. The greater part of the idyll is a sketch of their conversation and adventures on the way.

In this idyll, Theokritos has made innovations of an important character; (1) he has changed the scene twice, the piece being divided into three acts, of which the first takes place in the house of Praxinoa, the second in the street, the third in the king's palace; (2) the number of the characters is greater than usual. Besides Praxinoa, Eunoa (her slave), Gorgo (her visitor), we have an old woman and two strangers. The number of characters in a Mime is as a rule not more than three.

In the hands of Theokritos the Mime departed somewhat from the characteristics which had previously marked it, especially its realism. Theokritos draws, it is true, his characters and incidents from the people. Simaitha and Delphis (the unfaithful lover) in ii, Aischines and his friends in xiv, Praxinoa and Gorgo in xv are all drawn

piece published in 1896 by Dr. Grenfell, 'An Alexandrian Erotic fragment and other Greek papyri.' It is a monologue of about fifty lines, in which a woman complains that her lover has deserted her. Author and date are unknown. A Mime which in subject is closely akin to Her. v has been published in *Oxyrhynchus Papyri*, ed. Grenfell and Hunt, Part III. 413, pp. 41–57, but too recently to be discussed in this edition.

from the common folk of his time; while the incidents in ii and xiv at least are of a somewhat sordid nature. These three pieces thus show the same return to nature as the bucolic poems; but in neither class of poem is Theokritos wholly true to nature. He has added to each a delicacy and refinement of treatment, and a beauty of expression all his own. We forget the sensuality of Simaitha, the brutality of Aischines, the hot temper of Praxinoa in the pleasure which the poetry gives us. Moreover, the use of the hexameter is a clear proof that Theokritos treated the Mime from the point of view of a poet[1]. This metre is a far more polished medium of expression than the prose which Sophron had employed; and Theokritos has elaborated it in ii, xiv, and xv no less carefully than in his other poems. In a word, realism in the Mime as used by Theokritos, is tempered by poetic feeling.

Phoinix[2] of Kolophon, whose date is uncertain, wrote in choliambi short sketches from the life of his own and also of earlier times. His longest fragment, the *Κορωνισταί*, will be found at the end of Crusius' editions of Herodas.

Hermeias of Kurion, and Parmenon[3] of Byzantium, are cited as writers of choliambi. Whether their work, like that of Phoinix, could be classed under the title of Mime is doubtful.

Such, in brief, is the history of the Mime down to the time of Herodas[4]. The scanty evidence at our disposal unfortunately does not warrant us in determining how far Herodas was influenced by the originator of the Mime[5]. The piece of Sophron called *Θάμεναι τὰ Ἴσθμια* (where *τὰ Ἴ.* is more probably a sacrifice to Melikertes than the Isthmian games), was, we know, the model to Theokritos for his Adoniazusai (xv); and there is considerable probability that Herodas utilized the same piece of Sophron for his fourth Mime. None of the other Mimes of Sophron suggest by their titles comparison with those of Herodas. Some future discovery may give back to us a complete Mime by Sophron, on the strength of which a comparison may be instituted between him and Herodas. The relationship between Theokritos and Herodas, both of whom were imitators of Sophron, will be considered in the next chapter.

[1] Cf. Dalmeyda, Introduction, pp. 10 sqq.

[2] Susemihl, i. 229.

[3] Id., i. 235.

[4] For the popularity of the Mime at this time or a little later, cf. the inscription in scazons, Dittenberger, *Rh. Mus.* xxxiv. 463, on a statue erected to Nikias *γνώμης τε ἕκατι . . . τερπνῶν τε μείμων οὓς ἔγραψεν ἀστείως.*

[5] For evidence that Herodas imitated Sophron, see Crusius, *Unters.* p. 187; also pp. 51, 115, 129.

Literary models of Herodas. Hipponax.

Besides Sophron and the writers of Mimes generally, there were others under whose influence Herodas came or may have come. The first of these stands apart from the rest in respect of the amount of the influence which his work exercised over Herodas. In the Prooimion to the second Book of the Mimes Herodas refers by name to Hipponax, the celebrated Ionian lampoonist of the sixth century B.C. 'I sing my limping lays to the future generations of Ionians after the manner of Hipponax.' The debt which Herodas owed to Hipponax was manifold; (1) *vocabulary*[1]: the proverbial phrases and much of the racy vigour of Herodas' style was probably based on the terse and robust language of Hipponax. (2) *dialect:* Hoffmann considers that all that seems to be antique and individual (*alles altertümliche und eigenartige*) in the dialect of Herodas is really taken from the earlier poet[2]. (3) *the names of some of his characters:* Μητρότιμος, in Hipp. *fr.* 78, recalls Μητροτίμη in Her. iii. (4) *incidents:* the similarity of a few of the longer fragments of Hipponax with Herodas is so great, that Herodas seems to have taken from Hipponax the idea for a whole passage or scene: cf. e.g. Her. ii. 23 with Hipp. *fr.* 19, quoted in note to that passage. That Hipponax was much read by the Alexandrians is plain from Kallim. *fr.* 92, who describes himself as a sort of Hipponax *redivivus*: v. ch. III, *infra*. Also the scazon, the metre of Hipponax, was frequently used by the Alexandrians: see ch. V (Metre).

Other influences.

The other influences which probably helped to mould Herodas were (1) Epicharmos; (2) the Old Attic Drama, including the Tragedians and Aristophanes; (3) the Attic Orators; (4) Sotades and the κιναιδολόγοι; (5) Rhinthon; (6) the New Comedy.

(1) Epicharmos, born in Kos, but taken in early life to Syrakuse, was the first to introduce comedies of character. His Ἀγρωστῖνος (countryman), and Θεαροί (sightseers) were plays of this kind. The latter play represented visitors to Delphi viewing the offerings in the temple of Apollo; and the similarity of plot to Herodas' fourth Mime is at once apparent. This play of Epicharmos may have suggested to Sophron his Θάμεναι τὰ Ἴσθμια, which as we have seen was imitated by Theokritos. Very probably Herodas knew of the work of his fellow countryman, who had shed lustre on the little island of Kos. On the relations between Kos on the one hand, and Sicily and Southern Italy on the other, cf. Crusius, *Unters.* p. 36.

[1] e.g. λῶπος, Hipp. *fr.* 3, cf. Her. viii. 36; ἀσκερίσκα, ἀσκέραι, Hipp. *frr.* 18, 19, cf. Her. ii. 23; κοχῶναι, Hipp. p. 500 Bgk., cf. Her. vii. 48.

[2] iii. 196; v. note on Her. iii. 71.

(2) Parodies of the Tragedians may be noted occasionally in Herodas; thus in iii. 5 ἐκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν, ἐκπορθεῖν and στέγη (v. note ad loc.) are both derived from Tragic diction: cf. also the Μολπεινός, x. 3, and notes on i. 57, v. 20, viii. 2.

Aristophanes has furnished Herodas with at least one noteworthy phrase at iii. 66 (v. note). The βαυβῶν may have been derived from Aristophanes (v. Introd. to vi). The *Lysistrata* is the source of both these borrowings; the *Wasps*, however, seems to have been more largely used by Herodas than any other play.

The following is a list of passages in Aristophanes which suggest comparison with Herodas:—

Acharn. 368 (ἀμέλει); cf. Her. v. 85.
683 (τονθορύζοντες); cf. Her. vi. 7.
743 (ἡ λιμός); cf. Her. ii. 17.
749 (λῇς); cf. Her. iv. 94.
772 (αἱ λῇς); cf. Her. viii. 6 (εἰ θέλεις).
945 (ἐκ ποδῶν κρέμαιτο); cf. Her. iv. 78 (ποδὸς κρέμαιτο).
1166 (Ὀρέστης, the footpad); cf. Her. ii. 13 sq.

Knights. 424 (κοχώνα); cf. Her. vii. 48.
872 (ζεῦγος ἐμβάδοιν); cf. Her. vii. 80.
889 (βλαυτία); cf. Her. vii. 58.

Clouds. 763 (μηλολόνθη); cf. Her. xii. 1. 2.
963 (γρύξαντος; cf. *Wasps*, 374, &c.); cf. Her. iii. 37, 85; vi. 34.
1126 (τοῦ τέγους τὸν κέραμον . . . συντρίψομεν); cf. Her. iii. 44.
1156 (αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων); cf. Her. v. 51 (αὐτὸς σὺ καὶ τἀρχαῖα καὶ τόκους τείσεις).

Wasps. 39 (τρυτάνην); cf. Her. ii. 90.
140 (μυσπολεῖ τι : τι = 'a little'); cf. Her. i. 7 (στρέψον τι).
152 (⟨τίς⟩ τὴν θύραν; so Starkie); cf. Her. i. 3 (τίς τὴν θύρην;).
213 (τί οὐκ ἀπεκοιμήθημεν;); cf. Her. vii. 77.
„ (ὅσον στίλην); cf. Her. vii. 33 (οὐδ' ὅσον ῥοπήν).
254 (νουθετήσετε); cf. Her. vii. 11.
295 (δήπουθεν); cf. Her. ii. 2.
313 (βόσκειν); cf. Her. vii. 44 (Crusius).
363 (ὥσπερ με γαλῆν) for ὥσπερ γαλῆν με; cf. Her. iii. 33 (ὅκως νιν ἐκ τετρημένης).
„ (the thievishness of the γαλῆ; cf. *Peace* 1151); cf. Her. vii. 89.
425 (εὖ εἰδῇ with hiatus); cf. Her. ii. 43.
433 (Φρύξ); cf. Her. ii. 100; iii. 36.
524 (τὸ δεῖνα); cf. Her. i. 44.
603 (omission of ὥσπερ in similes); cf. Her. vi. 14 (v. note).
615 (ἀλεωρή); cf. Her. ii. 25.
648 (μύλην . . . νεόκοπτον); cf. Her. vi. 84.
756 (ποῦ μοι ψυχή;); cf. Her. iii. 59; v. 9.
770 (πάντως); cf. Her. vii. 89, 127.
805 (hiatus after τί; cf. 956); cf. Her. v. 10 (note).
827 (ἐν τῳκίᾳ: 'this crasis is almost unparalleled, except in Her. vi. 5' [not v. 15], Starkie).

Wasps. 882 (omission of subject with gen. absol.); cf. Her. ii. 85.
897 (τίμημα); cf. Her. ii. 47, 53.
974 (κακόν = 'weak'); cf. Her. iii. 42.
997 (ὄντως); cf. Her. iv. 65 (note).
1011 (νῦν μέν); cf. Her. v. 81.
1060 (a proverb = *fuimus Troes*); cf. Her. vi. 54.
1075 (πρόσεστιν of a quality); cf. Her. i. 20.
1213 (χύτλασον); cf. Her. v. 84 (ἐγχυτλώσωμεν).
1294 (νουβυστικός); cf. Her. vi. 16 (note).
1306 (καχρύων . . . εὐωχημένον); cf. Her. iv. 15.
1362 (τωθάσω); cf. Her. vii. 103.
1402 (κύων); cf. Her. vi. 14.
1432 (εἰς τὰ Πιττάλου); cf. Her. v. 52.

Lysistrata. 81 (κἂν ταῦρον ἄγχοις); cf. Her. ii. 78.
109 (ὄλισβον); cf. Her. vi. 19 (βαυβῶνα).
473 sq.; cf. Her. iii. 66 sq. (note).
592 (μονοκοιτοῦμεν); cf. Her. i. 22 (τὴν μίαν κοίτην).
596 (τῆς δὲ γυναικὸς σμικρὸς ὁ καιρός); cf. Her. i. 46 sq.
726 sq. (προφάσεις . . . ἕλκουσιν); cf. Her. v. 5.
995 (ὀρσά = ὀρθά, *sens. obsc.*); cf. Her. vi. 70.

Thesmoph. 3 (πρὶν τὸν σπλῆνα κομιδῇ μ' ἐκβαλεῖν); cf. Her. iii. 70.
30 (ποῖος οὗτος 'Αγάθων; see the whole passage); cf. Her. vi. 48.
212 (ἐμοὶ δ' ὅτι βούλει χρῶ λαβών); cf. Her. v. 6.
222 (ἐμβαλῶ σοι πάτταλον); cf. Her. iii. 85.
472 (αὐταὶ γάρ ἐσμεν: cf. *Acharn.* 504, 507); cf. Her. vi. 70.

Frogs. 616, 623 sq.; cf. Her. ii. 87 sqq.

Plutus. 1096 (ὥσπερ λεπὰς κ.τ.λ.; cf. *Wasps* 105); cf. Her. xi (Συνεργαζόμεναι).

This array of passages proves that Herodas had a very intimate knowledge of Aristophanes. The work of the great period of Attic comedy was attentively studied in Alexandria, and Herodas no doubt was drawn to it by the similarity of subject and the reality with which Aristophanes represents the life of the people.

(3) The Attic Orators.

These have been extensively used in Herodas ii. See the introduction to that Mime.

(4) Sotades, a native of Maroneia in Crete, lived under the early Ptolemies. Philadelphos was attacked by him in a scurrilous verse which cost the author his life. The titles of his works, such as Descent to Hades, Priapos, Belestiche (the name of one of the mistresses of Philadelphos), enable us, in the absence of the works themselves, to form some idea of his style—a compound of parody, lampoon, and ribaldry.

(5) Rhinthon, of Syrakuse or Tarentum, the son of a potter, lived like Sotades under the first two Ptolemies. He inaugurated the

[illegible]

the dances in [illegible]

[1] Thus the [illegible]
[illegible]
Athen. 621 e.

[2] v. notes on ii. 5, 32 [illegible]

[3] Mommsen, *History* [illegible]

sometimes performed, e.g. for the entertainment of the guests during dinner, but more especially in the pit of the theatre during the intervals between the acts. It was not difficult to form, out of these dances, little comedies, by means of a more organized plot and a regular dialogue, and here the New Comedy was taken as a model.

The Mime was introduced into Rome at the end of the Republic, and gradually absorbed all the earlier kinds of comedy, until under the Empire it was in the ascendant. The plots were in general of an obscene character; founded on seductions, the cheating of husbands and fathers, &c.; and complaints of their immoral tendency are frequent.

The Mime in Italy has many points in common with the *togata*, also modelled on the New Comedy. The principal difference lies in the prevalence of scurrility in the Mime, where the chief aim was to provoke laughter. But in some writers of mimes there was a tendency towards sententiousness, and it has been noted that this combination of scurrility and wisdom is in keeping with the popular character of these pieces. Their artistic value depended wholly on the portraiture of the manners of common and low life.

Cn. Matius.

Setting aside Laberius and Publilius Syrus, who wrote for the stage, the name that is of most importance to us in the history of the Mime in Italy is that of Cn. Matius (c. 100 B.C.). He is said to have imitated Hipponax, using the same metre, and attaining to equal elegance [1]. The fragments are scanty [2], in all fourteen lines, which appear to contain descriptions of everyday life in the form of dialogues. His *Mimiambi* do not seem to have been intended for the stage, nor produced thereon. What we know of their contents and style recall Herodas, but apparently none of the fragments are based on that part of Herodas which we possess.

The Greek Mime contrasted with the Italian.

We see then that the Mime was developed in Greece and Italy on similar lines. In its affinity with Comedy, its buffoonery and vulgarity, it remained true to the conceptions upon which it was based; but while in Greece it was apparently not intended for the stage, the divergent taste of the Romans brought into existence a form of Mime adapted for stage-representation [3]. Side by side with this is the

[1] Terent. Maur. *G. L.* 6, 397, 2416: *hoc mimiambos Matius dedit metro: | nam vatem eundem* (Hipponax) *est Attico thymo tinctum | pari lepore consecutus et metro.* Terentianus is speaking of the choliambic.

[2] They are printed at the end of Crusius' editions; cf. *Unters.* 166 sqq.

[3] Cf. Führ, *De Mimis Graecorum*, p. 16: the Roman Mime differed from the Greek '*quod longas fabulas et finem aliquam spectantes habet.*' To the Roman Mime Plutarch assigns a πλοκή (complication of plot) δραματικὴ καὶ πολυπρόσωπος (ii. 973 E): cf. also Plut. *Quaest. Conv.* vii. 8, where the distinction is drawn between ὑποθέσεις corresponding to the Roman, and παίγνια corresponding to the Greek, Mime.

literary Mime in the hands of such writers as Matius; this no doubt followed closely its Greek model, and never enjoyed much popularity.

The use of the Scazon by Herodas.

The choice of metre is noteworthy. Sophron had written in a peculiar kind of rhythmical prose[1]. Theokritos uses the hexameter, Herodas the scazon, i.e. the iambic metre with a spondee in the sixth foot instead of an iambus. This choice is due partly to the example of Hipponax, whom we know to have been Herodas' model, but the latter deserves credit for perceiving the peculiar fitness of that metre for the subjects to which he applied it.

The scazon conveys an idea of studied inelegance, and in the hands of Herodas it suits admirably the vulgarity which it was his object to depict. For details of Herodas' use of the scazon, which differs in some respects from the practice of Hipponax, see ch. V (Metre).

Dialect of Herodas.

In regard to the choice of dialect and vocabulary Herodas is not wholly independent. Here again, as we have seen, Hipponax is the model. In some respects, however, we can trace a development; thus the choice and form of words is Ionic, but the structure of the sentences is essentially Attic. There can be little doubt that as Herodas' choice of subject led him to study the literature of Attica very closely, he has modified the narrower Ionic traditions of Hipponax under Athenian influence. This would help to account for the numerous Atticisms which appear in the papyrus[2]. Thus in language and vocabulary as in metre Herodas exhibits the old traditions of Hipponax, modified however by the influences already mentioned, and more particularly by those of Athenian oratory, tragedy, and comedy[3].

How were the Mimes acted?

It remains for us to consider the question, How were the Mimes acted? There has been divergence of opinion on this subject, some thinking that the Mimes were scenically represented by several actors[4], with all necessary *mise-en-scène*[5]: others holding that they were merely recited with suitable gesture by one actor[6]. The arguments used by Crusius to support the former view are (*a*) the presumption that the Greek Mime was acted with the same elaboration as the Roman. This, however, is mere hypothesis. (*b*) The fact that several passages in the Mimes demand scenic representation in order to bring

[1] Καταλογάδην (cf. *supra* on Sophron); cf. Hermann, *Ad Arist. poet.* p. 93; Führ, p. 55. Mahaffy, *History of Greek Literature*, I. ii. 186, compares the so-called poems of Walt Whitman.
[2] v. *infra*, ch. V (Dialect).
[3] Cf. Weil in *Journal des Savants*, 1893 (Janvier), pp. 18–25.
[4] v. Crusius in his German translation of Herodas, pp. xxxvii sqq.
[5] There was a theatre in Kos; v. P.-H. 10 a, 25. 13, 16.
[6] C. Hertling, *Quaestiones Mimicae* (Strassburg, 1899).

out their full meaning. This indeed may be granted. The chan scene, however, in Mimes i, iv, and v, required for full scenic re sentation by a number of actors, is a grave difficulty [1].

In Mime i Metriche is sitting in her chamber when she h a knock at the door of the house. She sends her maid to find v is there. The maid opens the house door and admits Gyllis, wh she then conducts to the room where her mistress is awaiting t visitor. There are thus three changes of scene (1) when the ma leaves the room; (2) when she admits Gyllis to the house; (3) whe she returns with Gyllis to the room. Crusius, to get over thes difficulties, supposes that the maid does not leave her mistress, bu calls out to the visitor from within the room. But this doe not harmonize with the construction of a Greek house. A visitor would knock at the outer door, not at the door of the room in which the mistress of the house was sitting.

In Mime v there is a change of scene after *v.* 53, when Bitinna, repenting of her harshness towards Gastron, sends her slave Kydilla in pursuit to bring him back. But Kydilla has to go some distance before she overtakes him as he is being hurried away. The scene from *vv.* 55 to 62 of that Mime takes place outside the house. The explanation of Crusius, that Kydilla stands at the door of the house and calls to Pyrrhias, is plainly unsatisfactory; *vv.* 55–6 force us to believe that Kydilla left the house in accordance with the command of her mistress, κάλει κάλει δραμεῦσα πρὶν μακρήν, δούλη, | αὐτοὺς γενέσθαι.

In Mime iv the scene is laid at first outside the temple of Asklepios, but it changes at *v.* 56 to the interior of the temple. This would entail somewhat elaborate scenery, the simplest solution being that there was a temple with doors that opened. But we must remember that the Mime is so short that it would not have been worth while to have such elaborate scenery or properties.

The supporters of the view that the Mimes were performed by one actor urge:

(*a*) That the artistic value of the Mime lies not in the action but in portraiture of character. Crusius himself observes [2] that in the Mimes one character stands out in importance beyond the rest. This is the case with Mime ii, and in a lesser degree with Mime vii. It holds good, but not to the same extent, of i, iii, iv, v, vi. Out of ninety verses in i, for example, Gyllis speaks about sixty. In iii, out of ninety-seven verses, Metrotime has sixty-five. The distribution of lines

[1] The speeches in i and v might conceivably be spoken 'off' the stage.
[2] p. xxxii of his German translation.

among the speakers in iv is somewhat uncertain, but Kynno may be called the *πρωταγωνιστής*. In v, out of eighty-five verses, Bitinna has fifty-nine; in vi, out of 102 verses, Koritto has sixty-three. Crusius compares the outstanding character in each Mime to the *archimimus* at the head of his troupe. If, however, the main portion of a Mime belongs to one character it is a simple matter to assign the remainder to that character. Had the speaking parts been of equal importance it would have required much greater skill on the part of a single actor. As things are, one person could without difficulty represent the whole of any one Mime[1]. To assign to his Mimes a troupe of actors suitable to a piece ten or twelve times their length is to lose one's sense of proportion outright.

(*b*) That the Mimes are not dramas, but dramatic scenes: *εἰδύλλια δραματικὰ* or *παίγνια* as they were called. Thus in the case of ii the speech of the accuser Battaros occupies the whole of the Mime. But to make this piece into a drama we should require the speech of the defendant, to represent the *ἀγών*, as in the case of the Old Comedy, and so to exhibit the passions of the two men working in opposition to each other. As it is, the piece closes with the exhortation to the judges to decide the case impartially. But the action does not end there in real life: such a piece is clearly only a fragment; in fact Herodas was not concerned with the action as a whole, but simply with depicting the life and manners of his time.

The foregoing arguments are designed merely to show that the Mimes were not acted by several actors. But it is clear that they were meant for the stage and not merely for the study. There are many passages in the Mimes which could not be fully understood unless the Mimes were performed: where gesture and the modulation of the voice are absolutely essential to bring out the full meaning. This is particularly the case in Mimes iii and v. The desired result could be obtained by one actor with appropriate gesture (*σὺν ὑποκρίσει*); and we know that this was a common practice[2] with the *ἠθολόγοι* and *ἀρεταλόγοι* of Magna Graecia, the original home of the Mime. It is true that the three poems of Theokritos which may be described as Mimes (ii, xiv, xv) were not primarily intended to be acted. But we cannot argue by analogy from one author to the other. Theokritos' pieces are essenti-

[1] iv isperhaps a partial exception, but full scenic representation of this Mime (cf. above) is most improbable. The performance in Xenophon's *Symposium* is pantomime, and cannot be considered typical of the Mime proper: see p. xxiii.

[2] v. Susemihl, i. 236, n. 4, who quotes Athen. x. 452 f.: *Κλέων ὁ μίμαυλος . . . τῶν Ἰταλικῶν μίμων ἄριστος γέγονεν αὐτοπρόσωπος ὑποκριτής*. His pupil Ischomachos also *ὑπεκρίνετο μίμους*.

ally poetical; they are better adapted for quiet enjoyment in the study. On the other hand the vibrant metallic quality of Herodas makes him eminently suitable for acting. His shots are well aimed; there is nothing superfluous; and in particular the conclusions of the several Mimes are so well managed as to indicate practical experience of the stage.

III. HERODAS AND HIS CONTEMPORARIES.

It has been shown that Herodas owed much to the Ionic *iambographi*, such as Hipponax, to Sophron (probably), and to the Athenian orators and comedians. He has, however, many characteristics in common with the other writers of the Alexandrian School. We may here consider what relation he bears to the more noteworthy of these.

If the date given above for the birth of Herodas is correct, then he can scarcely have been an original member of the group of literary men who were attracted to Kos by the fame of Philetas. The death of Philetas being fixed as not later than 283 B.C., Herodas would then be only seventeen years of age. But there is nothing to prevent us from holding that Herodas met certain of these writers in Kos. The question, however, is full of uncertainty; and in recent years doubts have been cast upon the existence of a regularly constituted Koan School of poets [1].

Among the writers of the Alexandrian School there are three who stand in an especially close relation to Herodas [2]. These are Leonidas of Tarentum, Kallimachos, and Theokritos.

Leonidas of Tarentum.

(1) Leonidas, apparently a contemporary of Pyrrhos, king of Epiros, wrote epigrams to order, in which the life of the common people is realistically described. He marks that reaction against the artificiality of life in cities, that longing for a return to nature, which may be traced as far back as Euripides, but was in full force in the Alexandrian age. It is this feeling which led to the realism of such writers as Herodas, while Theokritos in his pictures of rural life is also partly animated by the same spirit [3].

The literary relations between Leonidas and Herodas are scarcely clearer than those which subsisted between Leonidas and Theokritos.

[1] Cf. Wilamowitz, *Aratos von Kos*, in *Nachr. d. Gesellsch. d. Wissensch. zu Göttingen*, 1894; Herzog, p. 208. On the members of this supposed school of poets v. above, ch. i.

[2] Philetas and Asklepiades have a few passages which recall Herodas; but no definite conclusion can be based upon them: Crusius, *Unters.* Index II. With Apollonius Rhodius ii. 1086 cf. Her. iii. 45 and vii. 47 (note).

[3] Geffcken, *Leonidas von Tarent*, pp. 136–7.

There are several passages in which either may have imitated the other. I have noted the following: L. 34. 1 Μαρωνὶς ἡ φίλοινος, cf. the bibulous propensities of Gyllis, Her. i. 86. L. 40 (on Hipponax), cf. the fragment of the Prooimion in Herodas. L. 53. 5 (ψαιστά, the offering of the poor), cf. Her. iv. 92. L. 61. 1 (εὐπώγων), cf. Her. viii. 17. L. 67. 2 (κρήγυος), cf. Her. vi. 39. L. 79. 3 (ἀστραγάλας θ' αἷς πόλλ' ἐπεμήνατο, of a boy), cf. Her. iii. 7.

There is a noteworthy parallel between L. 29. 4 (in an ἔκφρασις (description) of the 'Αφροδίτη 'Αναδυομένη) and Her. iv. 33–4. In each case a work of art is being described. L. has ἴδ' ὡς 'Απελλῆς κάλλος ἱμερώτατον | οὐ γραπτὸν ἀλλ' ἔμψυχον ἐξεμάξατο. Her. makes one of his characters say 'before long men will be able to put life even into stone.' However, as Geffcken[1] remarks, the phrase of L., which has parallels in Theokritos and other writers[2], is a natural expression of wonder before a picture that is true to life. The passages which have been quoted seem to prove that there was a certain common stock of ideas and phrases on which writers of the time drew equally; but we cannot in the present state of our knowledge go beyond this.

(2) We have seen that the younger Pliny coupled the names of Kallimachos and Herodas so as at any rate to suggest literary kinship between them. The passage is somewhat obscure; but the arguments of Skutsch[3] have made it probable that Pliny referred to Kallimachos as having essayed both *Epigrammata* and *Mimiambi*, while Herodas confined himself to the latter. The scazons of Kallimachos were an avowed imitation of Hipponax[4]; but unfortunately very little of this side of Kallimachos' work has been preserved. **Kallimachos.**

In the following passages there seems to be an affinity between Kallimachos and Herodas:—

With Kallim. *Hymn. ad Apoll.* 21 (ἰὴ παίηον) cf. Her. iv. 82.

With Kallim. *Hymn. ad Dian.* 79 (ὡς ὅτε κόρσῃ | φωτὸς ἐνιδρυθεῖσα κόμην ἐπενείματ' ἀλώπηξ) cf. Her. vii. 72.

With Kallim. *Hymn. ad Del.* 15, on the fishermen of Delos (τῷ σφε καὶ ἰχθυβολῆες ἁλίπλοοι ἐννάσσαντο), cf. Her. iii. 51.

With Kallim. *ibid.* 144 (θερμαστραί τε βρέμουσιν ὑφ' Ἡφαίστοιο πυράγρης) cf. Her. iv. 62.

With Kallim. *ibid.* 175 (ἰσάριθμοι | τείρεσιν, ἡνίκα πλεῖστα κατ' ἠέρα βουκολέονται) cf. Her. i. 32.

[1] *Ibid.* p. 70. [2] Crusius, *Unters.* p. 82. [3] *Hermes*, xxvii. (1892), 317–8.
[4] Kallim. *fr.* 92 ἀκούσαθ' Ἱππώνακτος, οὐ γὰρ ἀλλ' ἥκω
ἐκ τῶν ὅκου βοῦν κολλύβου πιπρήσκουσιν.

With Kallim. *Ep.* 56 (τὸ καλὸν = καλῶς) cf. Her. i. 54.

With Kallim. *fr.* 133 (εἴ σε Προμηθεὺς | ἔπλασε καὶ πηλοῦ μὴ ἐξ ἑτέρου γέγονας) cf. Her. ii. 28.

With Kallim. *fr.* 205 (καὶ κρῖμνον κυκεῶνος ἀποστάζοντος ἔραζε) cf. Her. vi. 6.

Cf. also the use by both writers of λιμὸς fem., and of ἀμιθρεῖν for ἀριθμεῖν.

There are indeed one or two passages in this list where Kallimachos and Herodas correspond closely in respect either of thought or language. But here again we feel the difficulty of arguing from a few isolated instances. It is *a priori* probable that Kallimachos' influence would be felt at Kos, which was in such close connexion with Alexandria. On the other hand Herodas won for himself, in Kallimachos' lifetime, recognition as the chief writer of Mimes; and Kallimachos may quite well have employed consciously, or reflected unconsciously, an idea or expression found in the works of Herodas[1]. These two authors have a special affinity in their choice of metre. They both use the scazon. But as each acknowledges his indebtedness to Hipponax, they may have adopted the metre of Hipponax independently.

Theokritos. (3) The passages bearing on the question of the relations between Herodas and Theokritos have been collected[2], and afford unmistakable evidence that one of the two has utilized the work of the other. Thus, to take only a few examples, cf. Theokr. i. 18 (καὶ οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται) with Her. vi. 37 (μὴ δή, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινὸς | ἔχ' εὐθύς): Theokr. v. 51 (ὕπνω μαλακώτερα, cf. xv. 125) with Her. vi. 71 (ἡ μαλακότης ὕπνος): Theokr. xiv. 51 (μῦς φαντὶ Θυώνιχε γεύμεθα πίσσας) with Her. ii. 62 (πέπονθα πρὸς Θάλητος ὅσσα κά πίσσῃ | μῦς).

But the most striking parallelism between the work of Theokritos and Herodas is to be seen by a comparison of Theokritos xv and Herodas i and iv. The whole scene at the beginning of Theokr. xv is so closely similar to that in Her. i that we cannot resist the conclusion that one of the poets is directly imitating the work of the other[3]:

[1] Crusius (German translation, p. xxvii) thinks that Kallim. must have imitated Herodas (1) because while Her. said that he only imitated Hipponax, Kallim. made Hipp. rise from the dead in person: cf. *fr.* 92 (above). Here, he thinks, Kallim. 'overtrumped' Herodas. (2) Her. uses Ἄκη at ii. 16, while Kallim. has the later name Πτολεμαΐς (*fr.* 100 a). He also (*Unters.* p. 189) argues for the priority of Herodas at vii. 72: 'Die Redensart vom "Fuchsbau" tritt bei Herondas, wenn mich nicht alles trügt, in ursprünglicherer und frappanterer Form auf.'

[2] By Kynaston, *Classical Review*, vi. 85.

[3] For other points of comparison between these two poems see Herodas, i. 30 sqq. (praise of Egypt and its monarch), which recalls Theokr. xv ad fin., and Her. i. 85 (v. note on use of μᾶ).

compare too the wording of Theokr. xv. 1 (*ὣς χρόνῳ*) with Her. i. 9 (*τί σὺ θεὸς πρὸς ἀνθρώπους;*): Theokr. xv. 7 (*ἁ δ' ὁδὸς ἄτρυτος· τὺ δ' ἑκαστέρω ὦ μέλ' ἀποικεῖς*) with Her. i. 13 (*μακρὴν ἀποικέω, τέκνον, ἐν δὲ ταῖς λαύραις | ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν*).

Again there is a remarkable similarity between the treatment of the characters in Theokr. xv and Her. iv. The *naïveté* of the women engaged in sight-seeing in these two poems presents many points of comparison, while there are not lacking passages where the very wording is closely parallel: cf. for instance Theokr. xv. 83 (*σοφόν τοι χρῆμ' ὤνθρωπος*) with Her. iv. 33 (*μᾶ χρόνῳ κοτ' ὤνθρωποι | κὴς τοὺς λίθους ἕξουσι τὴν ζοὴν θεῖναι*): Theokr. xv. 73 (*ὠθεῦνθ' ὥσπερ ὕες*) with Her. iv. 54 (*ὠθεῖται*), and the remarkable use of the future indic. in Theokr. xv. 79 (*θεῶν περονάματα φασεῖς*) with that of *ἐρεῖς* illustrated in the note on Her. iv. 28. There is a close correspondence between Theokr. xv. 147 and a passage in Her. vi (*v.* 97, see note).

Herodas an imitator of Theokritos.

But to return to the relation between Theokr. xv and Her. i. We have seen that the date of Her. i is certainly later than 270 B.C. The date of Theokr. xv is as certainly before 270 B.C., for when that poem was written Queen Arsinoe, who died in that year, was still alive [1]. The close parallelism between Theokr. xv and Her. i, pointed out above, makes it more than probable that one of the two poets imitated the other: and we have now the evidence of chronology to prove that it was Herodas who copied Theokritos and not vice versa.

Besides Theokr. xv, Herodas seems to have imitated Theokr. ii and xiv, the two remaining Mimes of that author: thus compare Theokr. ii. 55 with Her. v. 7; Theokr. ii. 70 with Her. vi. 55; Theokr. ii. 74 with Her. vi. 26; and Theokr. ii. 82 with Her. i. 56. The deserted Metriche in Her. i reminds us forcibly of Simaitha in Theokr. ii, and Gryllos, the young athlete, suggests Philinos the lover of Simaitha. Theokritos xiv has been utilized a few times: thus compare Theokr. xiv. 7 with Her. ii. 80; Theokr. xiv. 51 with Her. ii. 62 (quoted above). The praises of Egypt at the end of Theokr. xiv remind us once more of Her. i. 30 sqq. Points of comparison between Herodas and poems of Theokr. other than ii, xiv, xv are referred to in the notes.

[1] v. Cholmeley's edition of Theokritos, Introduction, p. 3. The date of Theokr.'s stay in Kos has not yet been fixed. Herzog (*Koische Forschungen*, p. 209) thinks that a visit of Theokr. to Kos in the lifetime of Philetas is not proven, and he gives 273 as the earliest date for this visit. 'Theokritos, who came of a Koan stock, spent his declining years on the island, where he wrote the poems numbered i, ii, iii, vi, vii, xvii, and perhaps xxviii.'

Comparison of Herodas with Theokritos.

Reference has already been made to the views of M. Legrand on the relative merits of Theokritos and Herodas as writers of Mimes; and it may here be said that his study of these two poets will be found highly interesting even by those who do not entirely agree with his conclusions. M. Legrand believes that in Theokritos xv for example we fail to find 'what we expect in a sketch of manners, an adequate and integral expression of truth.' In Herodas, he thinks, mistresses scold their servants with much greater truth to nature than in Theokritos [1]. Theokritos describes the admiration felt by Praxinoa before some fine tapestry. 'What artists have traced figures so real? How true to life they stand, how true they move. They are not embroidered, they live!' M. Legrand compares this passage with one in the fourth Mime of Herodas (*vv.* 27 sqq.), where some works of art are described with minute detail. He concludes that the passage in Theokritos is too brief, conceived in terms too vague for us to discern an express intention to translate into words the aesthetic judgment of the common people.

In Herodas, on the other hand, we have no emphasis laid on the abstract quality of life—τὸ ζωτικόν—in the works of art under discussion. 'His interest for the subject treated [by the artist] . . . is shown at the same time as his admiration for the expressive qualities [of the work].' 'Et surtout quelle exubérance! quel heureux mélange de description, de commentaire, et de propos à côté! Comme on devine que chaque phrase est accompagnée de gesticulations, de grimaces, de haut-le-corps, et que les visiteuses, si je puis ainsi dire, admirent de toute leur personne!'

While it is clear that Herodas in this piece declares his individual preferences, he has nevertheless studied and rendered with much liveliness the foolish remarks which works of art suggest to humble folk. The verses of Theokritos, on the other hand, may be taken *pour de simples formules d'admiration anonyme* [2].

Theokritos an idealist.

I go almost as far as M. Legrand in my admiration of Herodas; but I do not consider it reasonable, or necessary, to depreciate the very different merits of Theokritos. M. Legrand does not seem to comprehend thoroughly the wide difference between the methods of the two poets whom he compares. Theokritos, the idealist, draws upon the customs of the common people; but he transmutes them according to the canons of that style of poetry in which he was

[1] *Étude sur Théocrite* (Paris, 1898), pp. 126 sqq.

[2] Cf. F. Spiro, *Woch. f. klass. Phil.*, 1892, 402 sqq. (a review of Bücheler's edition).

Meister und Muster, that is, the Bucolic. A certain conventionality, approaching the unreal, was necessary in his treatment of the shepherds of Arcadia, if they were to be made proper subjects for his Muse. A similar process of selection he employed in cases where his characters are not taken from rustic life. But we may be grateful to him for the fine artistic touch with which he has presented the humbler scenes of the Greek life of his day, refining away those qualities which might wound and offend a sensitive reader.

Herodas a realist.

Herodas, on the other hand, was a convinced realist[1], and does not shrink even from coarseness in his striving after truth. His models, especially Hipponax, favoured plain speaking. The subjects which he deliberately chose to treat were of a vulgar and unpleasant nature; and as the result he provides us with a very effective contrast to Theokritos and his method.

His art impersonal.

Professor Mahaffy speaks of Herodas in terms which seem to be undeserved when he says 'the society of Herodas is lower than any decent average in any civilized country. It contains no virtues, and even its vices are low and disgusting[2].' The subjects of Mimes i, ii, v, vi are, it must be admitted, unpleasant; on the other hand those of iii, iv, vii, and apparently viii, are unexceptionable. Moreover in i the virtue of Metriche triumphs over temptation; in ii the very vileness of Battaros is meant to excite contempt, as his alternations of vanity and humility provoke ridicule; in v the appeal to the better nature of Bitinna is not unsuccessful. Herodas may have insisted too much on the vices of his age; but in so doing he was true to the canons of the realists. As has been well said, he is distinguished from the modern school of realists by the impersonality of his art[3]. He never allows a preference for any of his characters to exhibit itself. He is concerned simply with reproducing the tone and manners of the common people; and he feels for them neither sympathy nor yet contempt; they are to him merely the material which he works up into artistic shape.

Quality of his work.

Nor again is it just to say of Herodas that he is merely a 'verbatim reporter, who does not know how to bring out salient points[4].' He set himself the task of drawing not individuals, but types; the characters are grasped with a really surprising firmness; every touch tells, and no touch is absent that would help us to form a clearer

[1] Cf. Mahaffy, *History of Greek Lit.* vol. i. pt. ii. p. [196], who speaks of Herodas as seeking to protest by an excess of realism against the artificiality so prominent in the writings of that age.

[2] *History of Greek Literature*, l. c.

[3] Dalmeyda, p. 54.

[4] R. J. Cholmeley, in his Edition of Theokritos, p. 32.

conception of the type. His work in this, as in other respects, is of such fine finish, its outlines are so firm, that it bears the test of all artistic work; it does not lose its freshness with familiarity, but gains in interest as one learns to appreciate its subtleties[1]. Some words of the late Professor Palmer[2] seem to me to contain a just estimate of the artistic value of the work of Herodas. He says: 'In dramatic power Herondas is at least equal to Theokritos. His Mimes are so many *genre* pictures, in which the subjects are chosen from the commonest scenes of everyday life, but painted with dexterous touch and in striking colours.' His characters are admirably drawn. 'The staid Mandris (*sic*: a μνημονικὸν ἁμάρτημα for Metriche), the Penelope of the Mimes; the shameless Battarus, with his coarse jests and reckless self-humiliation; that really noble picture of the women in the temple of Aesculapius . . . , the furious, jealous, changeable Bitinna; those lewd, gossiping queans, Koritto and Metro; the chattering, chaffering, bald-headed shoemaker; these are portraits which, once surveyed, live distinctly in the mind. Herondas is the Teniers[3] of Greek literature.' And this comparison of Herodas with the Dutch school of painting holds not merely in regard to choice of subject, but also to closeness of observation and care for form.

Imitations of Herodas by Latin writers. It is probable that the Mimes of Herodas were familiar to Catullus, Propertius, and Ovid, as is shown by the close parallels pointed out in the notes[4]. It is worth while to set them out connectedly.

(*a*) Catullus: with Her. i. 32 (comparison of the Egyptian women to the stars of heaven in point of number) cf. Cat. vii. 7 (of Lesbia's kisses) *aut quam sidera multa cum tacet nox* | *furtivos hominum vident amores*: also Cat. lxi. 203–4. With Her. vii. 94 Πόθοι τε κἤρωτες cf. Cat. iii. 1 *Veneres Cupidinesque*.

(*b*) Propertius: with Her. i. 41 sq. νηῦς μιῆς ἐπ' ἀγκύρης | οὐκ ἀσφαλὴς ὁρμοῦσα cf. Prop. ii. 22. 41 *nam melius duo defendunt retinacula navim*. Propertius has perhaps taken a hint from the first Mime for his delineation of the pandar Acanthis in the fifth poem of his fourth book. Thus with Her. i. 38 cf. Prop. iv. 5. 59 sq.

[1] Headlam in the article 'Herodas' in the *Encyclopaedia Britannica*, 10th ed.

[2] *Hermathena*, viii. 260.

[3] Th. Reinach (*Rev. des Ét. grecq.* iv. 232) had already compared Herodas with Ostade and Teniers. Cp. also Dalmeyda, pp. 55 sq., who compares with Mime i a picture by Miéris at Dresden (*La diseuse de bonne aventure*); with Mime iii the *Maître d'École* by Ostade at the Louvre; with Mime vii the *Cordonnier renommé* by Corneille Dusart, a pupil of Ostade.

[4] Cf. Crusius, *Unters.* (Index); Zanei, *De Heronda Mimorum Scriptore*, Turin, 1894.

(*c*) Ovid: with Her. i. 37 θάλπεις τὸν δίφρον cf. Ovid, *Medic. fac.* 13 *matrona premens altum rubicunda sedile.* With Her. i. 60 καὶ ποθέων ἀποθνήσκει cf. Ovid, *Ars am.* i. 365 sqq. *tum de te narret, tum persuadentia verba | addat, et insano iuret amore mori.*

In each of the two last passages the motive is an injured wife assailed by temptation from a lover, who employs the services of a pandar. The same motive is seen at Ovid, *Amores*, i. 8. 20 ff., where the pandar addresses a girl in language which seems to contain several reminiscences of Herodas. Cf. for example with Her. i. 37 κατ' οὖν λήσεις | τακεῖσα καί σευ τὸ ὥριμον τέφρη κάψει, Ovid, *Amor.* i. 8. 53 *forma, nisi admittas, nullo exercente senescit.*

Some of these reminiscences may have come through Matius[1], the Augustan writer of Mimes. But it is equally possible that Herodas was familiar to the Roman poets in the original, as were Kallimachos (who as we have seen is coupled with Herodas by the younger Pliny in terms of high appreciation) and Philetas the poet of Kos.

(*d*) Petronius has several reminiscences of the Mimes: v. notes on v. 15, 27.

(*e*) Seneca has (so it appears) made use of the Mimes in two passages: v. notes on i. 9, iii. 75.

IV. EVIDENCE FOR THE TEXT.

(*a*) The Papyrus.

The account of the papyrus which follows is based on the two detailed accounts given by Dr. Kenyon. The more recent, contained in his work *Palaeography of Greek Papyri*[2], corrects in some important points the earlier one (in *Classical Texts from Papyri in the British Museum*) prefixed to his transcription of Herodas.

The sheets (κολλήματα) of the papyrus are only 6 inches in width. The British Museum *Odyssey* is just over 9 inches, the *Bacchylides* between 8 and 9 inches. The length of a full-size roll of papyrus is from 20 to 30 feet; that of Herodas is unfortunately incomplete, so we cannot say precisely what its length was; but it may be fixed at about 25 feet. The average height of a roll was from 9 to 11 inches. Herodas, which must be regarded as a kind of pocket-volume, such as

[1] Cf. above, p. xxx.
[2] Oxford: Clarendon Press, 1899. For references to the Herodas papyrus (cxxxv) see Index to that book.

volumes of poetry often are in modern times, is only 5 inches in height.

It was usual to leave a blank column at the beginning of a roll. This is found in the papyri of Herodas and Aristotle and in the Harris Homer; but in none of these cases is the title written on it.

The MS. contains forty-one columns of writing, apart from some detached fragments, referred to in Introd. ch. I. Each column consists of from fifteen to nineteen lines, eighteen being the most common number. For the most part the papyrus is sound, and the writing clear and in good condition, but in some places, especially towards the end, it has been considerably eaten by worms, and in others the writing has been rubbed, which causes the text of part of the poems to be seriously mutilated.

Date of the Manuscript. Dr. Kenyon has modified his former opinion on this subject. In his earlier account he assigned it to the second or third century A.D. But 'increased knowledge makes it almost certain that this date is too late. The clearest proof of this comes from the accuracy with which non-literary hands can now generally be dated. In the course of the MS. a line [vi. 94] has been accidentally omitted, and has been supplied in the upper margin of the papyrus in a cursive hand; and it happens that this contains an η of the peculiar form (ካ), which is characteristic of the period from about A.D. 50 to 160. It is impossible to say how long after the transcription of the MS. this omission was made good. The probabilities are against an error in so comparatively rare a poet, and in a MS. in private hands, being corrected from any except the original MS. from which it was copied; but such a probability does not amount to an argument of much strength. It is however clear that the third century, or even the last part of the second, is too late a date to assign, and that the MS. should rather be placed in the first century, or the first half of the second century[1].'

'The forms of the letters when examined in detail are unquestionably of the Roman period, but the general appearance of the writing is so unlike that of any other extant papyrus that it is exceptionally difficult for us to fix its date from palaeographical considerations.' It should be mentioned that authorities as eminent as Sir E. Maunde Thompson and Professor Blass[2] hold views differing from Dr. Kenyon's. Sir E. Maunde Thompson assigns the MS. to the third century A.D.[3],

[1] *Palaeography of Greek Papyri*, pp. 94-5.
[2] *Ibid.* p. 95, note (2).
[3] *Greek and Latin Palaeography* (1894), p. 128.

while Professor Blass has recently, in a sort of *obiter dictum*, assigned it to the Ptolemaic period, on the ground of the frequent interchange of Ι and ΕΙ which he regards as characteristic of this period, lasting from 300 (250) to 50 B.C.[1] On this second view Dr. Kenyon remarks '(1) a study of the non-literary hands of the first and second centuries shows that such iotacisms were extremely common then (and this evidence is especially applicable to a MS. which, like the Herodas, is evidently not the work of a highly-trained scribe; and (2) the forms of the letters are wholly of the Roman type.' The Roman period began about 50 B.C. and ended about 300 A.D.

Meister, who speaks indeed with less authority on the subject of the dates of papyri, assigns the MS. to the second century B.C. He relies partly on the statement that a portion of one column (41) of the MS., seen by Professor Sayce in Egypt before it reached the British Museum, had been found with the mummy of a person who died in the year 13 B.C.; but there is the strongest reason, according to Dr. Kenyon, to doubt the accuracy of this statement. The date of the MS. must be decided by palaeographical considerations; and Dr. Kenyon's views, which it would be presumptuous of me to criticize, will probably be accepted in a matter upon which he speaks with paramount authority.

As regards the forms of the individual letters Dr. Kenyon remarks: 'Α is of the rounded type; Μ is deeply curved (Μ Μ); Ξ has the top-stroke separate, but the middle and lower strokes united (Ξ), a variant which may indicate a relatively early date, but is so rare as to provide no secure basis of argument. Υ is very stiff and straight, usually with a very short tail.' Throughout, the hand 'is a plain representation of Roman semi-uncial, with less grace than usual, but quite without affectation or mannerism.'

Reference has been made to the interchange of Ι and ΕΙ in the MS. To speak more precisely, Ι is almost invariably substituted for ΕΙ. This may be due to the MS. having been written in Egypt, as this characteristic is not uncommon in papyri. But in the MS. of Herodas it is even more frequent than is usually the case in papyri, and sometimes where ΕΙ has been originally written the Ε has been deleted by a point placed above it.

Another indication that the MS. was written in Egypt is perhaps afforded by the form of the genitive of proper names in -ᾶς, e.g.

[1] He also stated in an earlier article that in the second century A.D. we should have had many more instances of αι and ε confused (as at iii. 45), and regarded the accentuation as a sign of age: *G. G. A.*, 1891, p. 728.

Βιτᾶτος, vi. 25, 81, Κανδᾶτος, vi. 87. Schulze (v. note on vi. 25) gives reasons for regarding the termination -τος in these genitives as due to Egyptian scribes, the true Ionic termination being in -δος.

Punctuation and Accentuation.

The earliest system of punctuation[1] would seem to be that of leaving a slight space in the text, and placing a short horizontal stroke (παράγραφος, or more rarely παραγραφή) below the beginning of the line in which the break occurs[2]. The παράγραφος marks the end and not the beginning of a sentence. In order to indicate the true word-division in cases where the reader might make a mistake a dot was used above the line, though rarely. A comma below the line is also employed occasionally for this purpose.

Accentuation is rarer than punctuation in Greek papyri, and quite as fluctuating in its appearance. The earliest example of the use of accents is in the Bacchylides papyrus, where they are also more plentiful than elsewhere.

In Herodas, as we shall see, there are only a few isolated examples.

A careful study of the MS. in regard to punctuation, accentuation, &c., has been made by Mr. J. H. Wright, whose results were published in *Harvard Studies in Classical Philology*, vol. iv. 1893, pp. 169 sqq. The following account is based on Mr. Wright's article.

I. In about twelve per cent. of the verses in the MS. slight breaks or blank spaces occur. These are indications of punctuation, and are important for criticism of the text. They may be classified thus:—

(*a*) They accompany a change of speaker. Thus e.g. at i. 7, 20, 82.

(*b*) They stand at the end of a question where no change of speaker occurs. Thus e.g. at i. 9; iii. 43, 60.

(*c*) They have the value indicated in our texts by a period, as at i. 8, 79: a colon (i. 15, 66, &c.): a comma (i. 13, 67, &c.).

(*d*) They stand where, though we may exhibit no mark of punctuation, at least a strong phrasing (or pause) was intended, as at ii. 2; iii. 10; iv. 42.

Alleged exceptions to the law that spacing always indicates punctuation are found at i. 64; v. 68; vii. 110, 118; viii. 3; but see notes *ad locc.*

II. Punctuation is also indicated by the use of the dot or point in

[1] Kenyon, *Palaeography of Greek Papyri*, pp. 27, 29.

[2] Spaces in the text without παράγραφοι are found in some literary papyri, e.g. the Herodas MS. (v. below), and not infrequently in non-literary papyri, especially those of a legal nature. *Ibid.* p. 27 (2).

the line. This method of punctuation has not the significance of the former for purposes of text-criticism, since it may be in large part the arbitrary work of later correctors, whereas the spacing must have been by the original scribe, and was probably a reproduction of what he had before him. The points (*στιγμαί*) are inserted with little discrimination. Probably some early owner of the papyrus began with the good intention of putting the points in, but soon gave up the task. Eight out of the thirteen or fourteen *στιγμαὶ* are found in the first Mime, and most of these near the beginning. See i. 3 (*ter*), 4, 8; also vii. 114, &c.

III. The *παράγραφος*. A short horizontal line drawn distinctly, firmly, and usually with full reed, is frequently met with in the papyrus. It is used to indicate a change of speaker[1] in the dialogue, and in this function it may be identified with the ancient sign known as the *παράγραφος*. It is always placed just under the beginning of a line, slightly projecting into the margin, and shows that within the line above, or at the end of the line there is a transition to a second speaker. There are some sixty cases of this use of the *παράγραφος* in Her., but they comprise only from sixty to sixty-five per cent. of the necessary changes of this sort. Thus there should be a *παράγραφος* under i. 3, 4, 5, but none is found in the MS. at these places.

At v. 55 the *παράγραφος* comes a line too soon; at i. 65 it also comes a line too soon, but is there cancelled, and given correctly below, under *v.* 66. At i. 81; ii. 54, 78; iv. 34 some scholars have argued that it is wrongly used; but at i. 81 there may be a change of speaker, *τῇ*, Γυλλί, *πῖθι* being given to Threissa instead of to Metriche. At ii. 54, 78, and also iv. 34 the *παράγραφος* seems to mark a change of topic, not a change of speaker.

IV. The διπλῆ[2]. With the *παράγραφος* must not be confused other short lines—not marks of accent or of quantity—found both in the text and on the margin of the papyrus. They are usually drawn from right to left obliquely downward. When placed in the body of the text a line of this description cancels an objectionable letter or group of letters. But the chief function of this oblique line is to call atten-

[1] Change of speaker at end of line is indicated by *παράγραφος* at i. 6, 12, 66; iii. 70, 76, 83, 85, 86, 88; iv. 38, 51, 53, 71, 78; v. 3, 7, 9, 18, 19, 25, 28, 34, 36, 38, 39, 62, 68, 79, 80; vi. 11, 21, 26, 36, 56, 73, 78, 79, 84, 88, 92; vii. 63, 76, 78, 82, 92. Change of speaker in middle of line, there being none at the end, at iii. 58, 81, 87; v. 73; vi. 19, 20, 22, 23, 25, 47, 98; vii. 3.

[2] Wright calls this critical sign by the peculiar name *ὀβελός*, suggesting athetesis, for which he himself apologizes, p. 180 (4). I prefer to call it the *διπλῆ*, as suggested by Wright himself.

tion to verses requiring examination for one reason or another. In these cases it is placed on the left margin directly opposite, or near, the first letter of the line in question. While it signalizes many verses it by no means calls attention to all corrupt readings or obscure passages. In many instances it appears to be the work of the first hand: see e.g. iii. 80. But the corrections that it points out as necessary are not all actually made, nor when made are they invariably in the first hand.

The cases of this use of the διπλῆ may be thus grouped:

(*a*) It designates verses where letters have been omitted or wrongly given in the first draft, but are supplied or corrected either by the first or by a later hand, e.g. at ii. 3 NYN becomes νηυν with H written above by first hand; v. also iii. 45, 46, 80; iv. 67, 76.

(*b*) In the following places marks of accent are added:—ii. 83; iii. 6; viii. 14.

(*c*) At iii. 49, ΚΛΛΗΘΙΝ ϢϹ ΤЄ, after N above the line, in the first hand, a *coronis* is inserted.

(*d*) A short vowel is designated as such in vii. 108. At iv. 62 ΠΥΡΑϹΤΟΝ, a short ˘ is put over A, but at the same time a P is written above the T. The Y also bears a ¯.

(*e*) At the following places a corrupt text seems to be indicated, but no attempt is made to correct it:—v. 59; vi. 63; vii. 88, 96, 110, 126; viii. 21.

(*f*) In two places there seems to be nothing the matter with the text; each of the lines, however, appears to have something interesting to the scribe, viz. iv. 32, 50. At iv. 32 the difficult construction, at iv. 50 the obscurity of the dative (not as Wright the 'droll Homeric reminiscence'), were in each case indicated by the διπλῆ.

V. Other signs.

(*a*) The breathings. Only the rough breathing is written, and always in a rectangular form ˻. The cases are ii. 70 ὠναγῆς, v. 20 ὁτεύνεκα, vi. 25 ἡ Βιτᾶτος, vi. 68 ἁμιλλῇ, vii. 46 ὁι.

(*b*) The accents:—acute, circumflex, and grave.

The circumflex and acute are used with many proper names, but not with all; also to distinguish between words spelled alike but differently accented, and to indicate the correct grouping of letters into words, e.g. i. 29 θέαι: i.e. not θεαί; i. 85 μᾶ not μά. At ii. 9, ἤμεας, the accent seems to suggest the synaloepha of the final syllable; at v. 41 ὁδῇ the accent may indicate ὅδη. At v. 49 ακηκουκάς the acute may indicate a rising tone of voice, necessary in a question. At iv. 62 there is an acute accent over the υ of πυραστρον. Crusius

wrongly took this as a sign of the *ictus*, but cf. Ludwich, *Berl. phil. Woch.*, 1892, 642.

The grave accent regularly appears to be used to provide against misapprehension. Thus ii. 70 ὼναγης, i.e. ὁ + ἀναγής not ὢν κτλ.: iii. 74 πὲρνας, i.e. περνάς. See also i. 60, 76; ii. 1, 24; iv. 91; vii. 46, and probably vi. 25 (see below under (*f*)).

(*c*) The coronis ('), usually written at the top of the line (at i. 15 and ii. 83 at the bottom), always appears to indicate elision at the end of words. The cases are i. 15; ii. 24, 83; iii. 49; iv. 5, 16, 41.

(*d*) The *punctum delens*. This is used to indicate omission or erasure, and is then regularly placed above the letter or letters to be rejected, e.g. at iv. 27; viii. 6. Occasionally it is also placed both above and below, and once or twice at the right side or on both sides of the objectionable word or letters. Thus at i. 50 Παταικιον · Γυλλος· where the marginal Γρυλ(λος) is to replace the word in the text.

(*e*) The point used to separate one word from another, as at iv. 50 εσσετ · ημερη, where it shows that we must not join τημερη: so again at Prooim. 4 τα κυλλ · αιδιν.

(*f*) The sign ‑. This is found in the papyrus:—

(1) Over iota, iii. 74 (ῑ̀ς = εἷς), iii. 79 (ῑ = εἰ followed by enclitic), v. 5 (προφασῑς = προφάσεις), v. 18, Prooim. 4.

At iv. 43 ‑ is not this sign, but a mark of cancellation.

At vi. 25, Βῑτᾶτος, the ‑ is probably a flat-lying grave accent, as the ι is short and the sign ‑ is elsewhere placed over long vowels only.

(2) Over alpha, i. 50, iii. 79 (τᾱτᾶ), iv. 56.

(3) Over upsilon, iv. 62.

In all the cases where the sign is used with ι = ει there exists a second form, with which confusion might arise. Thus at iii. 74 εἷς and εἰς: at v. 18 φερῑς = φέρ' εἷς (or φέρ' εἷς) not φέρεις (which would be written φερις simply).

At Prooim. 4 ἐπῑουσι may be ἐπᾳουσι, but v. note *ad loc.*

Mr. Wright regards this sign as an intermarginal 'obelus' intended to call attention to dubious or peculiar forms and uses, but Ludwich, and now Crusius also, take it to indicate a long vowel.

(*g*) The sign ˘. This is used five times in H., and may be identified with the sign indicating a short syllable, as it is always over such a syllable. It stands usually in the ἄρσις, but at vii. 108 in one of the resolved feet in the θέσις. The cases are i. 50 (ὁ Μᾱτᾰκίνης), i. 56 (Μῐσης), iv. 30 (τὸν γέροντᾰ πρὸς Μοιρέων), vii. 108 [δύ]ναιτό μ' ἐλᾰ́σαι, and the difficult iv. 62 (q. v.).

In the first four cases the sign ˘ is clearly a mark of quantity. At

i. 50 the rarity of the name induced the scribe to mark the quantity of the second α as ᵕ, as he marked the first α with ‒. At i. 56 Μίσης is thus marked to show that it is not cognate with μῖσος, &c. At iv. 30 the α of γέροντα is not to be lengthened before πρ-, as at iii. 62, v. 76. At vii. 108 the syllable -ασ- is marked short, and thus we scan the second foot as a tribrach, not as an anapaest.

There remains iv. 62. Various explanations have been offered: e.g. Crusius once took the ᵕ as a rhythmical sign, used to show that the penultimate syllable in the line is not stressed (*Philol.* l. 1891, p. 446). But Ludwich is probably right in taking the signs ‒ ᵕ to indicate simply the natural quantity of the vowels. The scribe thought that he had before him, in the original, πυραγρον. The first syllable was (he thought) naturally long, on the analogy of πῦρ. The second sign, ᵕ, refers to the original or natural quantity of the second syllable, here made long by position (v. *Berl. phil. Woch.*, 1892, c. 642–3).

Crusius has now come round to this view, and regards the signs ‒ ᵕ in every case as marks of quantity (*Berl. phil. Woch.*, 1894, 578 sqq.).

After vi. 93 there is a sign ἄ (= ἄνω), corresponding to a similar sign in the margin above the column (34), accompanying a line which is to be inserted after *v.* 93. This line is very carelessly written, in a hand which does not seem to be identical with any of the other hands in the MS. It may be read ταύτῃ γὰρ καὶ ἠγάπησεν Μητροῖ.

In the margin above column 40 is written σεωντου στατη^ρο^ν. This refers to vii. 99, where the line originally began with στατῆρας, omitting σεωυτοῦ, which was added afterwards in the form σεωτου. The adscript above the column gives the correct beginning of the line; στατη^ρο^ν stands for στατῆρας· οὕτω, i.e. σεωυτοῦ στατῆρας is the true reading.

Glosses are very seldom found in P. After i. 25, πέπωκεν ἐκ καινῆς, there is added in the margin a double gloss, viz. KYCHC with ΛΙΚΟϹ written above, i.e. the word to be supplied with καινῆς is variously given as κύσης or κύλικος. Also after i. 79 in the margin is written what looks like κύπελλα, a gloss on μελάινίδα. See also i. 6, 15, 50.

The Correctors of the Papyrus. The question of the various corrections of the MS. and the identification of their respective hands, is one of the first importance to the editor of Herodas. It has been treated at length by Meister, and by Crusius in his second edition, while the valuable papers by Blass[1] must also be consulted by those who wish to pursue the subject.

[1] *Gött. gel. Anzeig.*, 1891, p. 728; 1892, pp. 230 ff., 857 ff.

Meister recognizes five hands correcting the MS. Meister's view.

(1) That of the original scribe correcting his own work. To this hand are to be assigned all those corrections in which a letter already written or begun has been changed to another, cf. i. 46, ii. 4, &c.; also most of those where the pen is drawn through a letter or letters in the text. Meister divides the corrections, according to their textual significance, into three classes:—

(*a*) Orthographical and dialectical, as ι for ει (i. 6, &c.), η for ι (iii. 33). Atticisms corrected, as ᾱ to η (i. 1, &c.), π to κ (ii. 73, &c.).

(*b*) Correction of omissions and other similar blunders made in copying, as i. 77 (τὸν δίφρον for Μητρίχην, wrongly repeated from *v.* 76), ii. 49 (Βάτταρος for Βατταως), iii. 80 (ειν inserted).

(*c*) The following corrections, viz. at ii. 64, 79; iii. 19, 34, 50, 63, 71, 72; v. 9, 42; viii. 3. Here the value of the corrections is more open to question. Meister admits the reading of the corrector in four of these passages, viz. ii. 64; iii. 19, 63, 71. In four passages he prefers the original text, viz. at ii. 79; iii. 34; v. 9; viii. 3. The remaining three passages he leaves open. Crusius also accepts the reading of the corrector in four passages, viz. ii. 64; iii. 19, 71, 72. He prefers the original in the remaining seven passages.

(2) The second hand has written the verse vi. 94 in the upper margin in a cursive hand. It is this hand which has supplied Dr. Kenyon with a valuable piece of evidence bearing on the date of the MS.: v. above.

(3) The third hand has made the corrections at i. 37, 46, 71, 78; ii. 84; iii. 45; iv. 61. The writing is finer, more sloping, and more uneven than that of the first hand; and the forms of the letters α, ω, μ, and π also mark a different hand.

One of the two corrections (CO) at i. 17 appears to be from this third hand.

(4) The fourth hand has written apparently the corrections at i. 78; ii. 62; iii. 71, 72, 75, 91; iv. 12; v. 69.

This hand is less formed than the others.

(5) The fifth hand is to be observed at i. 5, 17 (·E·), 39, 50 (·Λ·); vi. 5, 36 (·CA), 38: also apparently at i. 9, 15; ii. 10, 102; iii. 53, 62; v. 4. The writing of this hand is small and thick.

Crusius[1] assigns to the first hand (m. pr.) the following corrections, viz. i. 31, 76, 79; ii. 17, 29, 49, 84; iii. 11, 19, 21, 45, 71, 72, 82, 84, 87; iv. 5, 11, 50, 63, 67, 76, 83; v. 4, 6, 11, 18, 31, 43, 56, 77; Crusius' view.

[1] Introduction to his second edition (Teubner, 1894), pp. x sqq.

vi. 1, 6, 19, 30, 41, 63, 81; vii. 48, 58, 77, 99, 109, 110, 126. Some slight errors the m. pr. corrected as it wrote. Others were corrected by letters overhead, viz. at ii. 79; iii. 19, 34, 50, 71; v. 42; viii. 3.

Crusius is uncertain as to i. 2; ii. 64; iii. 63, 88. His general verdict as to the value of the corrections is given in the words 'lectiones pristinae nullo loco ferri non possunt.'

Crusius recognizes three hands besides that of the original scribe, viz.:

(1) m. rec. = manus recentior prior, a hand so like the original hand that it is difficult sometimes to distinguish between the two. To this hand Cr. would assign the corrections at ii. 64; iii. 72; v. 9; vii. 104; viii. 16: also (but more hesitatingly) those at i. 9, 34, 39, 50; ii. 102; iii. 62, 72; v. 4; vi. 36, 38. The marginalia at i. 5, 15, 50 may also be assigned to this hand; the corrections just enumerated are described by Cr. as 'worthless conjectures.' This is certainly not true of ii. 64 (μισθὸν for μοῖραν, now assigned by Cr. to the first hand), nor of v. 4 (τὴν λέγεις ὀρώρηκα for τὴν Μένωνος ὤρηκα).

(2) m. rec.^{2} = manus recentior altera. The letters are thinner and sharper in this hand, which added the *lineolae criticae*. To this hand Cr. assigns the corrections at i. 17, 37 (doubtfully), 46, 71, 78; ii. 10, 62, 84; iii. 45, 53, 75, 80; iv. 12, 61, 67, 76, 83; v. 69; vi. 34.

(3) m. rec.^{3} = manus recentior tertia. This (so Cr. thinks) has written the marginalia at i. 25, 79.

Dr. Kenyon on the various hands. Dr. Kenyon has kindly given me his view of the corrections by these various hands as follows: 'Meister's general division seems right, though I should occasionally differ from him in detail. No. 1 is the original scribe correcting his own work, and the majority of the corrections belong to him. No. 2 has written only the additional line above col. 34. As to No. 3 I am inclined to think that θερμα in iv. 61 is by the first hand; but ἀνθρωποις in i. 46 is not, and seems distinct from the other correctors. No. 4 is the thicker hand, to which I should assign not only HM in ii. 62, but TON ΔΙΦΡΟΝ in i. 77. No. 5 uses an ink very like that of the original scribe, but the shapes of the letters are somewhat different (e. g. σα in vi. 36 and καλ in vi. 38). He must be nearly contemporaneous with No. 1.'

There are certain corrections which Meister was unable to assign with confidence to any particular hand. These cases Dr. Kenyon has been good enough to examine, with the following results:—

To hand (1) belong the corrections at ii. 3, 96 (probably); iii. 21, 82

(πρησων [σ] certainly, παιζων [ρη] probably); iv. 21, 51, 94 (doubtful, perhaps third); vi. 11, 33 (probably), 36; vii. 58 (doubtful, perhaps third), 77 (probably), 104, 115; viii. 16.

To hand (3) belong the corrections at iii. 84; iv. 67, 76; v. 37; vi. 34.

To hand (4) belongs the correction at iii. 88, and possibly that at iv. 80.

Value of the corrections.

The views which critics have taken of the importance of the corrections in P have naturally been diverse. Bücheler holds that these corrections are as a rule to be accepted in preference to the original reading. Crusius[1] on the other hand regards them simply as conjectures (except when obviously by the first hand), though he admits that one class of corrections (those by what he calls manus recentior altera) is superior to the rest. Blass[2] holds an intermediate position between these two views. The corrections, he thinks, are not mere conjectures, but *variae lectiones* from another MS.[3]; and they are sometimes better and sometimes worse than the original text, as in the case of the papyrus of the Ἀθηναίων Πολιτεία.

General conclusions.

The only satisfactory course to follow in endeavouring to settle this question is to take the various hands one by one, and to examine the value of the corrections assigned to each. No two scholars will agree in the result, for this ultimately depends on the views taken on individual passages; one scholar will prefer the text and another the correction. I will therefore content myself here with giving the general conclusions which I hold, while the vindication of my views will more fittingly appear in the notes on the various passages referred to.

Hand (1)=manus prima (m. pr.). The corrections by this hand are mainly improvements on the text. They are usually grammatical or orthographical, and may always be regarded as the results of revision of his copy by the scribe without the aid of another MS.

Of the twenty-seven readings[4] by this hand which alone need be considered here, eighteen have been accepted in the present edition;

[1] Preface to his second edition (1894), pp. x sqq. Esp. p. xvi.

[2] For the opinion which Blass has formed of the value of the MS. tradition v. *G. G. A.*, 1892, p. 859: 'Die Ueberlieferung des Papyrus ist in der That nicht gut. Grammatiker haben sich, allem Anschein nach, nicht mit dem Text befasst, und so riss die Verwahrlosung ein, die öfters zu ganz greulichen und gar nicht mehr zu heilenden Verderbnissen geführt hat.' On the other hand there are no interpolations in the MS.

[3] *G. G. A.*, 1892, p. 858.

[4] I obtain the number twenty-seven by combining Meister 1 (*c*) as given above with the other corrections assigned by Kenyon to the first hand. Meister 1 (*a*) and 1 (*b*) must in any case be assigned to m. pr.

viz. those at ii. 3, 64, 79, 96; iii. 19, 21, 34, 50, 63, 71, 72, 82 (both the corrections); iv. 21, 94; vi. 33; vii. 58, 115. The remaining nine passages are iv. 51; v. 9, 42; vi. 11, 36 (πρoσδοιον); vii. 77, 104; viii. 3, 16. At ii. 102 ρ is added by the first hand; but it is uncertain to what reading this may point (v. note).

Hand (2)=manus recentior prima (m. rec. 1). This hand has written one line only, viz. vi. 94.

Hand (3)=manus recentior altera (m. rec. 2). The corrections by this hand show traces of the use of another MS. besides the original one[1]. The new readings are very valuable, and I have accepted them in ten out of eleven passages where this hand can be distinguished, viz. at i. 37, 71, 78 (φασί); ii. 84; iii. 45, 84; iv. 61, 67, 76; v. 37. The only exception is at vi. 34, where the reading δίκη γρύξαι is certainly inferior to γυνὴ γρύξω, and has all the appearance of a gloss.

Hand (4)=manus recentior tertia (m. rec. 3). This hand has given us mere conjectures, which seem to me valueless, with the possible exception of iii. 88, where the insertion of δε has approved itself to the minds of many scholars. But this, like the other readings by this hand, could readily have been supplied by the veriest tyro. Readings of the stamp of οὐχί (for οὐδέ) i. 78, ὅκου (for ὅκως) iii. 75 show plainly that this corrector solved his perplexity by conjectural emendation of a very unscientific nature. At iii. 92 he suggests μηθὲν for μηδέν. The form μηθὲν is not Ionic, but belongs to a late stage of Attic and also to Doric: P.-H. 36 a. 8.

Hand (5)=manus recentior quarta (m. rec. 4). This hand is, as we have seen, almost contemporaneous with hand (1): its value is about equal to that of the first hand, but less than that of hand (3). I have accepted five out of the nine passages where this hand has been identified: they are i. 17 (καταψεύδεο), 39, 50 (Γρύλλος); v. 4; vi. 5. I have rejected the readings of this hand at i. 9; iii. 53; vi. 36 (σαπρός), 38.

At i. 9 πρὸς for παρὰ is probably due to conjecture, παρὰ with the accus. of the person being perhaps a less familiar construction: at iii. 53 the rare use of ἑβδόμη was not recognized, and the common word ἑβδόμας (in the accus. pl.) was introduced contrary to the rules of the metre. At vi. 36 σαπρὸς is more likely to be a gloss on λεπρὸς than vice versa. At vi. 38 we have the important evidence of Stobaios in favour

[1] Wright (*Herondaea*, p. 184 sq.) thinks that a second MS. was used only to correct otherwise obscure passages (marked with the διπλῆ), not to prepare a critical edition. None of the corrections by the first hand require us to assume the use of a second MS.; of the five possible exceptions given by Wright (p. 184, n. 2), only two, viz. iii. 80, iv. 11, are certainly by the first hand; v. notes.

of σοφὸν against καλόν. In all these cases an explanatory gloss has found its way in from the margin. At iii. 62 the letter λ, which is added above the line in this hand, seems to have been afterwards cancelled. At i. 15 (MYC) and ii. 10 (NEMEIN) the marginal readings appear to be in this hand. At i. 15 the true reading is μυῖα: as to ii. 10 we cannot speak with confidence owing to the MS. being defective at this point, but νέμειν seems right.

(*b*) Citations made expressly from Herodas in Ancient Writers.

We have seen that ten fragments, containing some twenty-two verses of Herodas, were known to us before the discovery of the papyrus, and that five of these, or just half the number, were found to be preserved in the text. These five fragments contain in all about seven verses. Three of the fragments are derived from Stobaios, viz. i. 15–16, 67 (with part of 68); vi. 37–9. One is from Zenobios, viz. iii. 10, and one from the *Etymologicum Magnum*, viz. v. 32–3.

(1) The MSS. of Stobaios in i. 15 preserve a trace of the true reading μυῖ' ὅσον, which is however corrupted to μυιοσων. In i. 16 for χῇ σκιῇ they give καὶ or κῆν σκιῇ. At i. 67 for Γυλλὶ they have Γυναι, which, though corrupt, points to Γυλλὶ and not Γυλλὶς (ΓΥΝΑΙ for ΓΥΛΛΙ). At vi. 37 they have κόρη τύ for Κοριττοῖ by itacism and confusion of the sounds of υ and οι, which became very similar in course of time. At vi. 38 they confirm the reading of the first hand in P, σοφόν (v. note).

In the fragments quoted by Stobaios, but not found in the papyrus (xii. 1 and xii. 2 of this edition, 3 and 5 in Bergk, and 14 and 15 in Kenyon), the MSS. read μηλανθασι for μηλάνθησι (xii. 1. 2), μεῖζον for μεῖον (xii. 2. 2). It is plain that the value of these MSS. of Stobaios for the criticism of the text of Herodas is lessened by the various corruptions which have taken place. In two passages however, i. 15 and vi. 38, we derive from them valuable confirmation of the reading of the papyrus.

(2) Zenobios. At iii. 10 (ἦν τὰ Ναννάκου κλαύσω) ἦν is corrupted to ἵνα in the MSS. of Zenobios.

(3) *Etymologicum Magnum* (Choiroboskos). The words of Herodas are rightly given, but the names of the author and of the metre which he used have been corrupted to Ἡρόδοτος and χορίαμβον respectively (v. note on v. 32).

(c) Citations not made expressly from Herodas.

It was to be expected that a writer such as Herodas would attract by his very difficulty the attention of the lexicographers and commentators of antiquity. In particular, the proverbs which are scattered so freely throughout his work would interest the ancient paroemiographers; some of these however, e.g. Aristophanes of Byzantium, Didymos, and Seleukos, did not confine themselves to the explanation of proverbs, but included also literary reminiscences and historical allusions in dealing with the texts on which they commented. We find two or three noteworthy instances of the use to which they have put Herodas.

(1) At ii. 62 (v. note) the story of Μῦς, the Tarentine boxer, in Zenobios is probably due to a misunderstanding of the text, where the words ἐν πίσσῃ μῦς· πὺξ ἐπλήγην come together; the second clause suggested that the reference was to a boxer.

(2) At vii. 57 sqq. the names of the various kinds of shoes have been preserved in almost all cases in either Pollux or Hesychios. For the various corruptions in the MSS. of these writers v. notes on this passage. 'Didymum tenemus hunc locum cum cura excerpentem' (Crusius).

(3) At vii. 114 one of the glosses in Hesychios on the word πάξ, viz. ὑπόδημα εὐυπόδητον, must be derived from that passage of Herodas, where the exclamation πάξ is uttered by the cobbler after trying on a shoe. As at ii. 62 the gloss is based on a misunderstanding (v. note). See also notes on iii. 10 (τὰ Ναννάκου), iii. 19 (λιπαρώτεραι ληκύθου), iii. 61 (τῇ Ἀκέσεω σεληναίῃ). Crusius, who speaks with a special authority on the subject of the ancient paroemiographers, is of opinion that it was Didymos who preserved most of the fragments of Herodas, partly through a collection of proverbs made by him in which only the more ancient poets were cited[1].

In one case (v. on v. 75) words have been cited as belonging to Hipponax which are now seen to occur in Herodas. It is improbable that Herodas borrowed the phrase in question from Hipponax: more

[1] *Unters.*, p. 190 (note). We may observe a Koan source in some of the explanations of phrases in Herodas; cf. e.g. the phrase ἢν τὰ Ναννάκου κλαύσω (iii. 10): we have seen that the name Νάννακος occurs on Koan inscriptions. Possibly we owe our information on this and similar phrases to Nikanor of Kos, who wrote a commentary on Theokritos, in which he recorded stories and traditions current in the island (Wright, *Herondaea*, pp. 193 sq.).

probably Eustathios, from whom we derive the quotation, has written Hipponax by mistake for Herodas, deceived by the similarity of their styles, and quoting from memory.

The errors committed by the first hand in the MS. may be classified as follows (changes of Ionic κ to Attic π in κοτε, &c., have not been considered here as errors): **Classification of the errors in the MS.**

I. Errors due to change of pronunciation.

ΑΙ = Ε. This error seems to have been committed at iii. 45 ημεθα for ημαιθα, and vii. 58 ψιντακαια for ψιττακεα (so Bücheler). In neither passage, however, is this explanation necessary (v. supra). ημεθα as the commoner word may have replaced ημαιθα, and ψιττακια not ψιττακεα is the true form of the word in vii. 58.

The error ΑΙ for Ε does not become common in inscriptions until the time of Constantine (Reinach, *Traité d'Épigraphie grecque*, p. 266)[1].

Itacism, vii. 109 (εονταληθινον for εοντα λιθινον). But an isolated instance is scarcely enough to prove this.

II. Errors due to similarity of the form of letters.

These are without exception due to confusion of *uncials*, and as the forms of the letters, not their sounds (v. above), are misapprehended, it is clear that the MS. was not written from dictation.

Α for Δ, iii. 19 (δαι or δεαι for δελι).
Δ for Λ, iv. 11 (ιδεω for ιλεω); iv. 94 (δωι for λωι=λῶ).
Μ for ΛΛ, iv. 67 (ανασιμος for αναστλλος).
Π for ΓΡ, i. 2 (αποικιης for αγροικιης).
Υ for Γ, iii. 34 (αυρευ for αγρευ: v. note).
Ω for ΡΟ, ii. 49 (Βατταως for Βατταρος).

III. Errors due to—

(i) Haplography: iv. 61 (θερμα written once instead of twice); vi. 30 (αρπασα instead of αρπασασα).

(ii) Dittography: v. 11 (τουτου for του); vi. 48 (ερραψε for εραψε); vii. 106 (και ταυταυτα και ταυτ for και ταυτα και ταυτ).

(iii) Omissions: cf. critical notes on i. 31, 37, 64; ii. 3, 79, 84; iii. 82 (πρησων), 88; iv. 61, 63, 76, 80, 83; v. 56, 59; vi. 30, 41.

(iv) Additions: iv. 5 (υγιαατεκων for υγια κων); vi. 81 (ηληθενγαρ η) for ηληθεν η); cf. ii. 17 κη.τηστα for κη[σ]τησα (καὶ ἔστησα).

(v) Transpositions: v. 73 (λυπειτε με for με λυπειτε).

[1] See however Meisterhans, *Grammatik der attischen Inschriften*[3], p. 34, n. 185, who gives examples of the confusion in Attic inscriptions dating from 150 A.D. onwards.

(vi) Word wrongly repeated, taking the place of the proper word: i. 77 (Μητριχην for τον διφρον from v. 76); v. 4 (Μενωνος ωρηκα for λεγεις ορωρηκα, Μενωνος having crept in from *v.* 3); viii. 6 (καιαστησον for καιαψον, from αστηθι at the beginning of the verse).

(vii) Word begun too early: iii. 71 (προσπρισκε owing to Λαμπρισκε following); iii. 83 (ΛΟΙ for ΣΟΙ owing to Λαμπρισκε: Λ cannot be for C by confusion of these letters; iv. 67 (ουτος ουκ κω for ουτος κω owing to ουχι in next verse).

(viii) *Iota adscriptum* wrongly omitted:

(*a*) At the end of words, e.g. v. 79 (μετωπω for μετωπωι), v. 83, vii. 61, and probably at vii. 5 (Δριμυλω for Δριμυλωι, v. note).

(*b*) Internally: iii. 79 (ζωην for ζωιην); vii. 115 (τηs for τηιs).

(ix) *Iota adscriptum* wrongly added: cf. iii. 80 (βυρσαι), iv. 79, vi. 17 (ἑορτηι).

At iv. 50 sq. there is some confusion in the MS. owing perhaps to a mistaken view of the construction: v. note *ad loc.*

IV. Other errors due to various causes may be seen in the critical notes at i. 13, 54, 89; ii. 17, 64, 84, 96; iii. 21, 63, 72, 82, 84; iv. 21, 26, 57; v. 33, 60, 70; vi. 5, 60, 63; vii. 32, 104, 126.

(*a*) In some of these passages the mistake seems to be due to a wrong view of the meaning or construction, leading to unconscious or semi-conscious emendation, viz. at i. 12 (ταύτης for ταύτην); i. 89 (σαυτὴν for ταύτην); ii. 96 (Ἡρακλῆς for χἠρακλῆς); iii. 84 (ἔσχηκε for ἔσχηκας); iv. 26 (Εὐθίης for Εὐθίῃ); v. 60 (τοὺς δύο for τοῖς δύο); vi. 5 (μετρέω for μετρῇ); vi. 60 (εἰκάσαις for εἰκάσαι).

(*b*) In others the reason probably is that a common word or form has taken the place of one that is rarer: thus i. 54 (κάρπος for κάρφος); iv. 21 (τὸν λίθον for τὴν λίθον; v. 33 (τὸν νῶτον for τὸ νῶτον, the masc. form becoming frequent in later Greek); v. 70 (μεν for μιν); vii. 32 (βαδίζειν for βάζειν); vii. 104 (δεινοῖς for δέννοις).

(*c*) The most important cases which remain are ii. 64 (μοῖραν, a gloss on μισθόν); iii. 63 (πέμπειν for παίζειν is due perhaps to the desire to avoid assonance with παίστρην at end of *v.* 64); iii. 72 (γενείων for γενείον is due to Μουσέων *v.* 71); iii. 82 (οὐχὶ παίξω for οὐχί τι πρήξω: the τι was lost before π, and for πρήξω the word παίξω, suggested by the sense of the passage, was substituted).

The labours of an editor of Herodas are made much heavier by the state of the manuscript, which in several places has suffered extensively from worms, and in others has been so rubbed that but little trace of the original writing is left. The parts most affected by one or other of these causes are col. 3, i. 33–46 (beginning of the lines

much rubbed); col. 7, ii. 5–20 (beginning and in some cases middle of the line rubbed); col. 34, vi. 93–102; also col. 35–6, and part of 37, vii. 8–47 (worm-eaten); col. 40, vii. 105–9 (rubbed); col. 42–5, viii. 11–75 (fragmentary, v. Intr. ch. I)[1]. It is clear from the *apparatus criticus* that scholars are by no means at one as to the general sense of these mutilated passages, much less as to the actual words of Herodas: and this has confirmed me in the belief that the work of restoring the above-mentioned passages ought to be approached with the greatest diffidence. I have made the fullest possible use of the papyrus itself, and have been most generously assisted in deciphering it by Dr. Kenyon. I have thus been enabled in my *apparatus criticus* to correct several misstatements made by previous editors in regard to the readings of the MS.; but the number of passages where I may claim to have effected a satisfactory restoration is small. One or two such restorations, viz. at i. 42–3, at i. 82 (παραλλάττειν), and at vii. 69 (ῥῇδι' ὡς κρῆναι), are printed in the text; at ii. 7 and vii. 107–8 suggested restorations will be found in the notes. The care with which the MS, has been read by such experts as Kenyon and Blass has left few gleanings for later students of the MS., and I have been unwilling to essay the hazardous feat of attempting restoration where the MS. fails us. In regard to this work of divination the prudence of Bücheler is perhaps the best guide to an editor. Crusius, on the other hand, has formulated for his own guidance the singular principle *audax esse volui ubi alii cauti fuerunt, contra cautus ubi alii audaces*. On what occasions he fulfils the second part of this declaration I know not; but he has certainly kept his word in regard to the first part. For my own part, I have thought it advisable to print in the text various restorations which, though in themselves uncertain, nevertheless assist the reader to follow the sense where the MS. remains enable us to make that out with tolerable certainty. The use of the square brackets in the text renders it easy in all cases to distinguish these restorations from the words actually preserved in the papyrus.

[1] The various columns begin at the following verses respectively:

Mime i. 1, 16, 32, 47, 64, 80 (columns 1–6).
„ ii. 5, 21, 36, 51, 67, 82, 98 (columns 7–13).
„ iii. 10, 26, 43, 61, 79, 97 (columns 14–19).
„ iv. 17, 35, 53, 71, 90 (columns 20–24).
„ v. 12, 30, 49, 67, 85 (columns 25–29).
„ vi. 18, 38, 55, 73, 92 (columns 30–34).
„ vii. 8, 26, 43, 62, 80, 98, 116 (columns 35–41).
„ viii. 4, 22, 40, 58 (columns 42–45).

V. THE DIALECT, GRAMMAR, AND METRE.

1. THE DIALECT.

Herodas uses a dialect which is in the main that of his literary models, the old Ionic *iambographi*, especially Hipponax. 'On the resuscitation of choliambics by the Dorian Herodas the Ionic of the three *iambographi* [Archilochus, Simonides of Amorgos, Hipponax] came once more into fashion. The papyrus of Herodas presents a tolerably faithful picture of the Ionic appropriate to this species of iambic composition. The Ionicisms seem to be imitative and not drawn from a living dialect.' Such is the verdict of Dr. Smyth [1], one of the chief authorities on Ionic: similarly Hoffmann, in his work on that dialect [2], recognizes the dialect of Herodas to be artificial, comparing the use of an artificial Aeolic by Theokritos in certain of his poems. 'The Ionic of Herodas is an excellent form of that dialect, being based on imitation of Hipponax, and so free from conventionality and affectation.'

Herodas was probably a native of Kos [3]. The dialect of this island was Doric (with a few Ionicisms), as we see from the inscriptions; but as Hippokrates, also a native of Kos, used the Ionic dialect which had been handed down as the recognized instrument of scientific thought, so Herodas used the dialect which was traditionally associated with the subjects which he depicted and with the metre in which he wrote.

It was held at first that the dialect of Herodas was in the main Ionic, with a slight admixture of Doricisms. This view, however, though true as regards Ionic, has to be modified in respect (1) to the extent of the admixture of Doric forms, (2) to the Attic forms found in the papyrus, which were left out of account in the early statements made regarding the dialect of Herodas.

(1) The Doric forms have been reduced in number as the result of more recent investigation. Thus of the four forms mentioned by Dr. Kenyon as necessarily Doric, three (ὄρη, ὀρῇς, γλάσσα) are as much Ionic as Doric, while the fourth (λωβῆται) is cited from Stobaios and has not the authority of the papyrus. In the same way μικκός (vi. 59) is not exclusively Doric [4], the same is true of ἦρα (iv. 21), while the evidence with regard to μᾶ (i. 85) is not sufficient to show that it was a purely Doric word.

[1] *The Sounds and Inflections of the Greek Dialects: Ionic*, 1894, pp. 46–7.
[2] *Die griech. Dialekte*, Bd. iii. (*der ionische Dialekt*), pp. 195–7.
[3] Cf. above, ch. i.
[4] Meister, *Lit. Centralbl.*, 1894, no. 26, p. 927.

Examples of pure Doric forms in Herodas[1] are practically confined to the crases of α + ε to η, and of και + ε > η in κήγώ, &c., by the side of Ionic forms, such as κἀγώ.

There is, however, an element in the dialect of the Mimes which must be taken into account, viz. a number of Atticisms. Thus we find at i. 1 θύραν for θύρην, at iii. 59 που for κου, at iv. 49 κάεις for καίεις, at v. 63 αὖθις for αὖτις, at v. 82 ἧττον for ἧσσον, &c. These have generally, but not always, been corrected afterwards to the corresponding Ionic forms, as at i. 1, where θύραν is corrected to θύρην. Meister has on the strength of this laid it down that in all cases where Attic forms occur they have been introduced by the copyists. This theory does not account for the many cases where Ionic forms have been left untouched, as we should have expected to find more extensive changes made by an Atticizing scribe. One fails to see, e.g., why ἐὼν at ii. 38 and in three other places has been preserved, while at v. 46, 78 it has been changed to ὤν.

The variations in the forms used by Herodas are set out in detail in the following grammatical analysis. It will be seen that several of the variations are to be accounted for by the fact that Ionic itself allowed more than one form in these cases. Thus Meister[2] himself leaves ἐπεάν (which occurs three times) uncorrected, by the side of ἐπήν (of which there are four cases). He also leaves side by side the two divergent paradigms of verbs in -αω[3]: sometimes -ᾰ- is changed before an ο-sound to -ε-: sometimes -ᾰ- is contracted with the ο-sound to ω. Examples of the former kind are βροντέων, νικέων, φοιτέων, πηδεῦντα: of the latter σιωπῶ, δρῶντα, φυσῶντες, πηδῶσαι. Upon closer examination, a similar explanation of other forms, apparently Attic, would no doubt be found. In cases, however, where so-called Attic forms cannot be explained as really Ionic, we must fall back on the explanation that they are due either to the scribe or to Herodas. We have seen above that it is difficult to understand such inconsistency as Meister's theory postulates on the part of the scribe; and it is much safer to suppose that the variations in question are due not to the scribe[4], but to the author himself.

[1] Whether these Doric forms are derived from Kos or not is an open question. Smyth at first thought they were, but afterwards modified his view; see pp. 242, 628 of his work.

[2] p. 791; cf. on the other hand p. 850, where he corrects four out of the ten forms of the reflexive pronoun, without attaining to that uniformity at which he aims. For such treatment of the MS. evidence there is no justification.

[3] pp. 797 sqq.

[4] Cf. Meister, p. 844, where in regard to the preservation of -ᾰ and -ᾰν in first decl. words in the MS. he praises 'die absolute Zuverlässigkeit der Ueberlieferung.'

I find no difficulty in believing that Herodas used Attic forms as well as Ionic. He wrote at a time when the barriers between the various dialects had been broken down, the literary language known as the κοινή having finally supplanted all local variations of dialect. The κοινή was based on Attic, and this would account for confusion as to the true Ionic forms.

Some other considerations may be referred to which point to the same conclusion:

(1) Herodas was almost certainly not an Ionian by birth, though he may have adopted Ionic as a member of the cultured class in Kos who used that dialect.

(2) The constant study of Attic literature which we have attributed to Herodas could hardly fail to leave its mark upon his language.

(3) Herodas probably used 'Attic' forms[1] for special reasons in certain passages; thus at vii. 22 ὅπως πέπηγε, ii. 28 κἀκ ποίου πηλοῦ πεφύρηται, v. 9 ποῦ μοι Πυρρίης; the forms with the π instead of κ seem to have been selected for the sake of the alliteration. So νὴ Δία at ii. 81 (not ναὶ Δία) in a parody of Attic oratory. He is eclectic in his use of these forms, as in his use of some forms of the older Ionic which he employs to impart local colour: e.g. ἔασι, iv. 84 (in the religious formulae which compose the speech of the νεωκόρος), ἔσσεται, iv. 50 (in a formula modelled on Homer).

It is, of course, possible that some of the Atticisms are due to a disturbance of the manuscript tradition. But in the case of others where there is no fluctuation it may well be doubted whether they are not to be ascribed to the author himself. The uncertainty in which the question is involved is shown by the divergent views which have been held by those who have studied the dialect of Herodas in the light of all extant evidence of the Ionic dialect. Smyth holds the view which I have just put forward[2]: on the other hand, Hoffmann[3] thinks it improbable that Herodas should have been guilty of the 'schoolboy's error' (*Tertianerfehler*) of confusing the Attic ὅπου with the Ionic ὅκου, and concludes that Attic forms in the papyrus should not be attributed to Herodas. They are due, he thinks, to the fact that audiences and scribes in his lifetime, and more especially after his death, cared more for the matter of the Mimes than for the dialect in which they were written. The reasons however which have been

[1] It is not certain that these forms with π- for κ- are really Attic. They may be old Ionic; v. below (consonants).

[2] *The Sounds and Inflections of the Greek Dialects: Ionic*, pp. 46–7.

[3] *Die griech. Dialekte*, iii. 196.

given above, especially the fact that Ionic was not the native dialect of Herodas, make it seem quite possible that Herodas was guilty of confusing Attic forms and Ionic.

The conclusion to be drawn from this evidence is that Herodas used an artificial dialect which was in the main Ionic, intermingled with Atticisms and having also a few Doricisms. We are not justified in rejecting all Attic forms and replacing them by Ionic, as is done e.g. by Meister. The general faithfulness of the papyrus and its freedom from interpolation are against any such proceeding. Meister himself[1] has drawn attention to a few forms of a hyper-Ionic character: *χασκεύσῃ, τεμεῦσα, δραμεῦσα* (iv. 42, 89; v. 54). These forms show at least that there was no such Atticizing tendency on the part of the scribes as Meister assumes. I find myself therefore in general agreement with Crusius in refusing to bring the text of Herodas into strict uniformity in respect of dialect[2].

2. GRAMMAR.

A. Accidence. In this section I am under obligations to the study by S. Olschewsky, *La langue et la métrique d'Hérodas* (Leyden, E. J. Brill, 1897), which is in turn based on Meister.

(i) **Crasis, Synizesis, &c.**

(*a*) *Crasis.* This takes place either according to the ordinary rules governing crasis in Ionic, cf. *ὤνθρωπος*, iv. 74; *τοὔνομα*, ii. 75; or else the final vowel is suppressed and the initial preserved, the latter being lengthened if it is short by nature and by position: cf. *κἠγώ*, ii. 8; *κἠπήν*, iii. 45. These forms with *κη-* for *κᾱ-* are Doric (Smyth, p. 242). Crases with *καὶ* are common: *καί* + *ε-* gives *κἀ-* (eight times), or *κἠ-* (twenty-four times).

(*b*) *Synizesis.* When a final and an initial vowel are pronounced as one: cf. *ληκύθου ἡμέων*, iii. 21; *λέγω αὕτη*, iv. 42; *βίου ὄνησις*, vii. 34. Herodas is very bold in his use of synizesis, perhaps intentionally, in order to bring his verse to the level of common speech.

(*c*) *Aphaeresis.* Cf. *ἢ 'γώ*, iii. 31; *δούλη 'στί*, iv. 53; *δεῖ 'νδον*, vii. 129.

(*d*) *Hiatus.* Usually avoided in poetry: *τί ἐστί;* v. 10; *ἰὴ ἰή*, iv. 82; *οὐδὲ εἷς*, i. 48; *μηδὲ ἕν*, i. 73; *ὦ ἄναξ*, iv. 18.

(*e*) *Elision*: frequent. Note the elision of *ι* at *ἔασι*, iv. 84, &c. and of *αι* in *γίνετ' ἔστ'*, i. 27, &c. The elided vowel is usually suppressed in the MS.

[1] p. 804.

[2] *Editio secunda* (*maior*), 1894, pp. xxi sq. Crusius, however, is in practice not quite consistent: thus he alters *ὄψει* i. 1 to *ὄψῃ*, *ἀμμία* i. 7 to *ἀμμίη*, *προστάττειν* vi. 2 to *προστάσσειν*.

(*f*) *Tmesis.* Specially frequent in Ionic: ἐκ δ' ὅλην ξύσῃ, iii. 18; πρός σοι βαλέω τὸν μῦν, iii. 85.

(*g*) *Metathesis.* ἀμιθρεῖς, vi. 6.

(*h*) *Apocope.* The second ἀ of ἀνὰ suffers apocope, and the ν also disappears, in ἄσττηθι, viii. 1, 14.

(*i*) *Assimilation.* This sometimes takes place with the prepositions ἐν, ἐκ: cf. ἔγκειται, v. 3; ἔμβυσον, ii. 82; ἐμβλέπειν, ii. 68; ἐγδοῦσα, vi. 92; but ἐνβλέπεις, vi. 44; ἐκδύσας, v. 18. We find ἐγ- on Koan inscriptions; thus ἐγδόντω, P.-H. 9. 4, 10 a. 23.

(*k*) *Psilosis.* This feature of the Ionic of Asia Minor is often exhibited in the papyrus. Thus with the article κῶ, iii. 36; κῆ, iii. 14; κοτ' ὤνθρωποι, iv. 33; with ἕτερος in κἤτερον, vii. 30; with ἱρός in ἐπ' ἱρά, viii. 12; with ὡς in κυβερνᾶτ' ὡς, ii. 100.

On the other hand we have numerous instances of the rough breathing, and even in the same words; thus ὡναγής, ii. 70, has the aspirate marked over the ω, while we find the aspirate, not the tenuis, before ἕτερος at i. 18; vi. 32; vii. 51. These cases have been altered without exception by Meister; but for the reasons already given I have followed the MS. It is to be noted that in compounds we always find aspiration, never psilosis, as ἄφες, v. 26; καθεῖλε, i. 53; μέθεσθε, iii. 87.

(*l*) *Iota adscriptum.* This is mostly written when required. But (1) it is sometimes wrongly omitted, as at v. 83 ἑμῆσι, vii. 61 ἱρᾶ; (2) sometimes it is wrongly added, as ἑορτηι, vi. 17: cf. ch. IV. For this form of error cf. Kenyon on the papyrus of Hypereides, p. 57 of *Classical Texts from Papyri in the British Museum*: 'The ι adscriptum is often wrongly added to terminations in ω or η which are not datives, e. g. φανείηι χρῆι ἔχωι.' Note ἀποθνήσκει, i. 60; but γινωίσκειν, v. 21.

The Ionic η is used regularly; πρῆγμα, iv. 40. But v. on Declension I.

(ii) **Vowels.** For αι (ᾳ) and ει (ῃ) we may have ηϊ, the two vowels being separated by diaeresis: cf. ληΐης, ii. 45. But ῃ is maintained in λῃστρί, vi. 10; ῥῇδι' ὡς, vii. 69. Note also χρῄζεις, ii. 83, beside χρηΐζουσα, i. 49 (note). The two forms are used according to the exigencies of metre.

Contractions. θηέομαι is found in Homer and Herodotos. From this we have θηεῖσθε, vii. 21. The form θεήομαι is also found in Ionic, and the εη is contracted sometimes into η. Thus θῆσεσθε, vii. 56; cf. Hom. θησαίατο (*Od.* xviii. 191).

οη becomes ω in the forms of the verbs βοάω, νοέω: cf. βῶσον, iv. 41, 45; βώσῃ, iii. 23. On κατασβῶσαι, v. 39, v. note *ad loc.*

νώβυστρα, vi. 16 (note), seems to be for *νοήβυστρα*; we have *νοῆρες*, uncontracted, vii. 3.

ἱ is found in *ἱρά* (= *ἱερά*), iv. 79, &c. But it is open to question whether *ι* + *ε* can contract into *ι*: Smyth, p. 631.

εο becomes *ευ* (Attic *ου*): cf. *φιλεῦσα*, vi. 76; *ἀργυρεῦν*, iv. 62.

As a rule vowels are left uncontracted in Herodas, according to the usual practice in Ionic; thus *εὐνοέστερον*, vi. 72, &c. But *ε* is always contracted with a following *ε*, *ει*, or *η*: Meister, p. 801.

(iii) **Diphthongs.** We have *ξεῖνον*, ii. 33, for *ξενϝον*; *μοῦνον*, vi. 78, but *μόνη*, i. 22; vi. 70.

We find *μεζ-* for *μειζ-* in *μέζων*, &c., i. 65; iv. 95; vii. 5. But the MS. sometimes gives *μειζ-*: see on iii. 8.

Certain groups of vowels may be here considered, namely those which have arisen from the disappearance of *σ*, *ϝ* or *ι̯* (yod) between the vowels, giving a semblance of diphthongs.

(1) Vowels between which -*σ*- once stood are almost always treated as monosyllabic. In the lyric poets who wrote in Ionic they are as often dissyllabic as monosyllabic.

Exceptions to the rule observed by Herodas are *ἔοντα*, vii. 109, *ἐοῦσα*, vi. 32.

(2) Vowels between which -*ϝ*- was once found are sometimes treated as one syllable, sometimes as two: cf. for the former *ἀλεωρή*, ii. 25; *ἐννέωροι*, viii. 5; *ἆθλα* (for *ἄεθλα*), i. 51; *σκυτέα*, vi. 72: for the latter *ἡδέως*, i. 64; *ἀείδειν*, i. 71; *νοῆρες*, vii. 3.

Verbs ending in -*εω* always treat -*εω* or -*εων* as diphthongs: cf. *ἀποικέω*, i. 13. Similarly -*εο*- (-*ευ*-) and -*εου*- (-*ευ*-) in -*εουσι* and -*εουσα* are always diphthongal. The dialect of Hipponax and the other *iambographi* represented these diphthongs by -*εο*- and -*εου*-. Herodas has only -*ευ*-, as in his time -*εο*- and -*εου*- stood for dissyllabic vowel-groups, the diphthongal pronunciation being represented by -*ευ*- only.

(3) Vowels between which -*ι̯*- once stood are contracted so as to form a monosyllabic sound. The only exception is the gen. *Πρηξιτέλεω*, iv. 23.

The most noteworthy group which falls under (3) is that of the contracted verbs, especially those in -*αω*. We have a number of forms identical with the Attic, *γελᾷς*, *κυβερνᾶτε*, *φοιτᾷ*, and this type is found in Ionic inscriptions and in the Ionic lyric poets and historians. But when in such verbs *α* stands before an *ο* sound, we find (*a*) forms agreeing with the Attic, as *σιωπῶ*, *δρῶντα*, *πηδῶσαι*, (*b*) forms not agreeing with the Attic, as *βροντέων*, *πηδεῦντα*. Meister concludes that though

we cannot be certain that the papyrus is more faithful to the original in this respect than in others, yet we ought not to aim at absolute uniformity, which can only be secured by altering the text. We must, however, according to Meister, assume that Herodas was consistent in regard to one and the same verb; hence he wishes to read *πηδεῦσαι* at iv. 61 for *πηδῶσαι*, though he does not print *πηδεῦσαι* in his text.

ζόος, *ζοή*, and *σόος* are used, not *ζῶος*, *ζωή*, *σῶος*: cf. *ζοῆς*, iii. 2; *ζοήν*, iv. 34; *ζόην*, iv. 68 (adj.); *σόαι*, vi. 100.

In the verb we have *ζώεις*, iv. 40. The opt. is *ζωίη*, v. 70 (3rd sing.); but *ζώην* (1st sing.), iii. 79.

In the pronouns *ωυ* replaces *αυ*, *σεωυτοῦ*, vii. 99. In ii. 83 we should probably read *αὐτὸς τὰ σὰ αὑτοῦ*, not *τὰ σαυτοῦ*.

(iv) **Consonants.** (1) In pronominal adjectives and adverbs from the stem *πο-*, Ionic has forms in *κο-* as well as in *πο-*. Herodas has examples of both kinds, e.g. *κοῖος*, vi. 48; *μήκοτε*, iii. 17, but *ποίου*, ii. 28; *ποτε*, vi. 27. It has been thought that the forms with *π-* are due to the scribe (but cf. above, p. lx). At ii. 28 the striving after alliteration in *ἐκ ποίου πηλοῦ πεφύρηται* may have led the poet to prefer *ποῖος*. The forms in *κο-* are considerably more frequent than those in *πο-*.

The older inscriptional forms with *π-* cannot be due to Attic influence, Smyth, p. 289, § 341. Ionic inscriptions have no case whatever of the *κ*-forms.

(2) *γίνομαι* (i. 27), *γινώσκω* (v. 21), are found for *γίγνομαι*, *γιγνώσκω*.

(3) Ionic *σσ* is found in *ἀράσσει*, i. 1; *ἔλασσον*, iii. 58, but Attic forms with *ττ* also occur: *ἧττον*, v. 82; *σπαράττειν*, v. 57; *προστάττειν*, vi. 2.

(4) Doubling of *σ* in *ὅσσος*, &c. We have *ὅσσα*, ii. 62; *τόσσον*, vii. 42, but also *ὅσος* (i. 31, &c.). At iii. 84 *ὅσσην* is used; but at v. 8, where the verse is repeated, we have *ὅσην*.

(5) *ν ἐφελκυστικόν*, not found in Herodotos, occurs at iii. 12, *οἰκίζουσιν*, and iii. 76, *τρώγουσιν*, in the middle of a line, besides ii. 72, *ἐξεφύσησεν*, at the end of a line.

(v) **Declensions.** *First Declension.* In the *nom.* and *accus.* we find usually *-η*, *-ην*. But, as we have seen, forms in *-αν* also occur, some of which are corrected to *-ην* (i. 1; ii. 36), while others are left uncorrected, *ἀμμία*, i. 7; *ἡμέραν*, v. 5.

The *gen. sing.* of masculine words of this declension is in *-εω* (from *-ηο-* by metathesis of quantity), *Ἀπελλέω*, iv. 73; *βυρσοδέψεω*, vi. 88. The *-εω* usually counts as one syllable, as in *Πηληιάδεω*, Homer, *Il.*

i. 1, &c., and this is shown at iii. 61 by the accent of Ἀκέσεω in the MS. At iv. 23, however (Πρηξιτέλεω), the -εω counts as a dissyllable.

After ε or ι we have ω simply: cf. Πυθέω, i. 76 (from Πυθέης).

The *gen. plur.* is in -εων: cf. Μοιρέων, iv. 30; ἡμερέων, v. 60. The -εων counts as one syllable.

After ε or ι -εων becomes -ων: cf. μνέων, ii. 22 (one syllable).

In the *dative plur.* we find -ησι, -ῃς, -αισι, and -αις. Meister has observed that Herodas uses -ῃς where -ησι is also used in proximity to it. Thus ἐν τῇσι φύσῃς, iii. 20; τῇς καλῇσιν, vii. 115. -αισι is found at i. 74, -αις at i. 75; v. 71.

In the *accus. plur.* we have μνέας, vii. 90, but μνᾶς, v. 21.

Second Declension. In the *dative plur.* we have both -οις and -οισι, δικτύοις, iii. 20; κακοῖσι, vii. 104. Usually -οισι is found before consonants, and -οις before vowels.

Attic Declension. A few examples of this are found: ἵλεῳ, iv. 11; ἵλεως, iv. 25.

Contracted Words. As in the lyric poets, so in Herodas, we find both contracted and uncontracted forms, e.g. διπλοῦν, ii. 48, but διπλόον, ii. 54. Meister thinks that originally contraction only took place when neither of the vowels so contracted bears the accent; so that e.g. εὔνοος would be contracted to εὔνους, while νόος would remain. Afterwards νοῦς was used by analogy. We find νοῦν at i. 68, iv. 75.

Third Declension. (*a*) Stems in -ι.

In the *gen.* the lyric poets usually have -ιος. Herodas has πόλιος, ii. 26, 31, and at ii. 8 πόλεως, corrected in a later hand to πόλιος. The form -εως is not exclusively Attic, being found in Ionic. Meister would read πόλεος in all three passages.

The *dative* βάσι is found at iv. 24. As the MS. does not distinguish between ι and ει, this may also be βάσει.

Ionic prefers the form in -ι; but also possesses that in -ει.

The *accus. plur.* is found at v. 5, προφάσῑς, with the sign ¯ over the ι, on which see ch. V. 1. Whether προφάσις (with ῑ) or προφάσεις is to be read does not appear.

(*b*) Stems in -υ- (Gen. -εος).

Dat. Sing. δριμεῖ, iii. 73.

Accus. Plur. γλυκέας, vi. 23.

(*c*) Stems in -υσ- (Gen. -υος for -υσος).

Nom. Plur. μῦς, iii. 76 (Attic form). The stem is μυσ-. Lat. *mus*, gen. *muris* (for **musis*). Skt. *mūṣaka*.

(*d*) Stems in -ευ-.

These stems originally ended in -ηυ, whence e.g. βασιλῆος for

βασιληϝος (-ē̯os). Attic *βασιλέως*, *βασιλέᾱ* exhibit metathesis of quantity (-*εως* for -*ηος*, -*εᾱ* for -*ηᾰ*).

Gen. Sing. *γναφέως*, iv. 78: so Hippokr. ii. 666 (Smyth, p. 635). This may be an Attic form, or analogy may have operated thus: *πόλεος* : *πόλεως* : : *γναφέος* : *γναφέως*.

Accus. Sing. *σκυτέα*, vi. 72; vii. 63. This is probably to be scanned as a spondee in the first, and certainly so in the second passage; but it is not necessary for the *α* to be long (as it is in Attic). -*εα* could be taken as one long syllable by synizesis: cf. stems in -*εσ*- below.

(*e*) Stems in -*ω*- (Gen. -*ους*).

Gen. Sing. Κοριττοῦς, vi. 24; Κλεοῦς, iii. 93.

Dat. Locative. Πυθοῖ, i. 51.

Accus. Sing. Λητοῦν, ii. 98; Μητροῦν, vi. 45; *πειθοῦν*, vi. 75. These forms are Ionic for Λητώ (= Λητόα), &c. Cf. Κυψοῦν, Hipponax, *fr.* 87.

(*f*) Stems in -*εσ*- (Nom. -*ης* or -*ος*).

These words are seldom contracted in Herodas, but the -*εα* of the *Neuter Plur. Nom.* and *Accus.* is usually scanned as one syllable.

Gen. Sing. *τέγευς* (for *τέγεος*), iii. 40.

Gen. Plur. *χειλέων*, iii. 4; -*εω*- is always one syllable except at vii. 37 (*κερδέων*).

Accus. Plur. Neut. *σκέλεα*, iii. 40; *χείλεα*, vii. 112; *τείχη* at iv. 7 may be a mistake for *τείχεα*.

(*g*) Stems in -*ιδ*-.

Ionic lengthens the *ι* of the stem in the oblique cases. *δορκαλῖδες*, iii. 19 (note); *πυργῖδα*, vii. 15.

(*h*) Irregular nouns.

Of *ναῦς* these forms are found in Herodas:—*Nom.* *νηῦς*, i. 41; *Accus. Sing.* *νηῦν*, ii. 3.

γραῦς has an *Accus. Sing.* *γρηῦν*, iii. 39.

χείρ has *Accus. Sing.* *χεῖρα*, iii. 70; *Gen. Plur.* *χειρῶν* (v. on vi. 11); *Dat. Plur.* *χερσί*, v. 83.

(vi) **Adjectives.**

(*a*) In -*ος*, -*η*, -*ον*. Regular. *χαλκέην* is found in xii. i. 2. On *ἀργυρεῦν* (iv. 62, 65) see above, p. lxiii.

(*b*) In -*υς*, -*εῖα*, -*υ*.

Accus. Sing. Fem. *ἰθεῖαν*, v. 53; *πλατεῖαν*, vi. 53 (used substantively). At iv. 2 we find *γλυκῆαν*, which may be compared with *τρηχῆαν* (Kaibel, 237, 5) and similar forms on inscriptions (Smyth, p. 625).

πολύς. We have *πολλόν*, iii. 19; *πολλῷ*, iii. 89, formed from the stem *πολλο-* for *πολϝο-*. *πολὺς* and *πολὺ* do not occur.

τέλεως. An Ionic form, found on Koan inscriptions: cf. on vii. 20 *τέλεων*.

(*c*) Comparison.

In *-τερος, -τατος*. Regular. Uncontracted forms occur as *εὐνοέστερον*, vi. 72.

In *-ων*.

ἡδίονα (written *ἡδείονα*), i. 87.

πλέω, iii. 85.

μέζων, -ον, i. 65; iii. 8, &c. So the adverb *μέζον*, iv. 44; *μεζόνως*, iv. 80. At iii. 36 we find *μεῖζον*: see above (iii).

(vii) **Pronouns.**

1. *Personal Pronouns.*

Gen. Sing. *μευ*, i. 58; *σευ*, i. 38, &c.; *σοῦ*, i. 85 (Attic).

Accus. Sing. *νιν*, iii. 33, 54, 91, 97; vi. 21; *μιν*, iii. 31; v. 70?; vii. 12, 101. It may be noticed that *νιν*, except at iii. 54, 91, is used of things; *μιν* is used of a person at iii. 31, v. 70, vii. 101, of a thing at vii. 12.

Apollonios, *περὶ ἀντωνυμιῶν* (84, 6), says that *μιν* is Ionic, *νιν* Doric. In the MSS. of Pindar both forms are found, and they may both be allowed in Herodas.

Gen. Plur. *ἡμέων* (Spondee), i. 2; vi. 32, &c.; *ἡμείων*, i. 46; *ἡμῶν* (Attic), vii. 38; *ὑμέων*, ii. 27 (Cretic); vii. 62 (Spondee).

Dat. Plur. *ὑμῖν*, i. 19; *ὖμιν* (*ὑμίν*), iv. 79.

Accus. Plur. *ἡμέας*, ii. 9; *ὑμέας*, ii. 60; *ὑμᾶς* (Attic), vii. 118.

2. *Relative Pronouns.*

The ordinary relative *ὅς, ἥ, ὅ* occurs commonly. But the article is also used as a relative, a usage dating from Homeric Greek and revived in Alexandrine times. Cf. *τῆς*, ii. 64; *τῶν*, v. 28; *τάς*, iv. 17, &c. The grammarians call this an Ionic usage.

3. *Interrogative and Indefinite Pronouns.*

τίς (Interrogative). *Gen. Sing.* *τέο*, viii. 1 (Smyth, p. 637); *τεῦ* (for *τέο*), ii. 98.

ὅστις.

Gen. Sing. *ὅτου*, iv. 40.

Dat. Sing. *ὁτέῳ*, vii. 112; *ὅτῳ*, ii. 26.

Accus. Sing. *ὄντινα*, iv. 12.

4. *Demonstrative Pronouns.*

ἐκεῖνος and *κεῖνος* both occur. The former at iv. 78; vi. 42; the latter at i. 42; iv. 30, &c.

5. *Reflexive Pronouns.*

Gen. Sing. σεωυτοῦ, vii. 99; σαυτῆς, vi. 4.

Accus. Sing. ἐμαυτόν, ii. 88; σεωυτήν, ii. 66; ἑωυτόν, v. 78.

εων in the gen. sing. is a monosyllable; in the accus. a dissyllable.

(viii) **The Verb.**

1. *The Augment.*

The syllabic augment is never omitted in Herodas. The temporal augment is found in ἐπῃδέσθη, ii. 39; εἶχες, vi. 91; it is wanting in οἴχωκεν, ii. 37; εὗρε, vi. 85. On ἐχρῆν, ii. 28, v. note. Herodas always follows the Attic rules for augment (Smyth, p. 637).

Attic reduplication is found in ἀκήκουκας, v. 49; ὀρώρηκας, vi. 19 (but ὤρηκας, iv. 40: cf. v. 4); and in ἄρηρεν, vii. 118.

2. *Personal Endings.* Verbs in -ω.

Indicative. 2nd pers. sing. This is sometimes in -ηι, as κείσηι, viii. 1, sometimes in -ει, as ὄψει, i. 1 (written ὄψι).

1st pers. plur. -μεθα is generally used, but -μεσθα also occurs, χρώμεσθα, iii. 21 (note), ἐποιεύμεσθα, iv. 17.

Subjunctive. A 1st person ἴδωμι occurs at iii. 43.

2nd sing. middle. Always in -ῃ, ἐπιψεύσῃ, vi. 46; πεύθῃ, vi. 38.

Imperative. The form in -εο occurs in ἐπεύχεο, iii. 58; μέμνεο, iv. 89; in each case -εο is scanned as one syllable. We have also -ευ, πληκτίζευ, v. 29; σκέπτευ, vii. 92. At i. 17 P has καταψεύδου, with σο and ε, i. e. εο, written above -ου in later hands.

Optative. In the 3rd sing. aor. opt. ἐπαινέσειεν (iii. 75), but ἀποστάξαι (vii. 82).

3. *Tenses.*

Perfect. The perfect in -κα is frequent: γεγήρακε, vi. 54; ὀρώρηκα, &c.: see above, 1.

Aorist. φημὶ forms εἶπα, iii. 26; εἶπας, v. 27. The imperative 2nd pers. sing. is εἶπον, vi. 43, but εἰπέ, vi. 48; 2nd pers. plur. εἴπατε, vii. 62.

4. *Verbs with liquid or nasal character.*

βαλέω, iii. 85 (-εω as one syllable); διαβαλεῖς, vi. 22. ἀποκτενεῖς, v. 35.

5. *Contracted Verbs.*

(*a*) Verbs in -αω (-ηω).

The forms in η from certain verbs are to be noted: ἐχρῆτο, vi. 55; ὁρῆν, vi. 66; ὁρῇς, iv. 23, &c. Such forms are found also in Hippokrates and Herodotos. They are due to the supposed tenacity of η

after ρ in Ionic; ὀρῆν once created made e.g. μελετῆν by analogy, Smyth, p. 241.

η + ο (ω) instead of producing -εω- as in χρέωμαι (Herodotos) makes -ω-, as in Attic: χρώμεσθα, iii. 21; χρῶ, v. 6; ὀρῶ, v. 24.

ᾰ + ε > ᾱ (Attic contraction), γελᾷς, ii. 74; κυβερνᾶτε, ii. 100.

ᾰ + ο (ω). Either contract into ω by 'Attic' contraction, σιωπῶ, iii. 86; γελῶσα, vi. 44: or α becomes ε, νικέων, i. 51; βροντέων, vii. 65. ὀρεῦσα, iv. 44 (as if from ὀρέω, v. below).

(*b*) Verbs in -εω.

ε + ε always contract into ει: δοκεῖς, i. 65; φιλεῖς, vi. 43.

ε + ω. Uncontracted, κινέων, i. 55; αἰνέω, iii. 62, &c. (in all cases -εω- forming one syllable). Contracted, φιλῶ, vii. 4.

ε + η. Uncontracted, ἐκχέῃ, vii. 7. Contracted, αἰτῇ, ii. 88.

ε + ο contract into ευ: σκοπεῦντες, ii. 99; δοκεῦντες, iv. 65.

" " ου: ἐδόκουν, iv. 69; φρονοῦντα, vii. 129.

Uncontracted, ἐλιπάρεον, vi. 93 (-εο- as one syllable).

ε + ου contract into ευ: ποιεῦσι, vi. 69; φιλεῦσα, vi. 76; λαλεῦσα, vi. 40.

ε + οι contract into οι: τελοῖεν, iii. 57.

(*c*) Verbs in -οω.

Usually contracted, στρέβλου, ii. 89; κηροῦσα, iii. 15.

6. *Verbs in -μι.*

Forms from this conjugation are rare.

Pres. Partic. περνάς, iii. 74.

δίδωμι occasionally is treated as a verb in -οω: cf. διδοῖ, ii. 59 (conjunctive).

From εἰμὶ we have these forms:

Present Indic. 2nd Pers. Sing. εἶ, i. 5, v. 20; εἶς, iii. 74; vii. 95.

Present Indic. 3rd Pers. Plur. εἰσι, i. 10; ἔασι, iv. 84 (v. note).

Future. ἔσσεται, ii. 101; iv. 50 (most probably). Herodotos uses ἔσται.

Participle. ἐών, ii. 38; ἐόντα, vii. 109; εὖσαν, v. 16; εὔντων, ii. 85. The Attic form ὤν is found at v. 46, 78. In the MSS. of Herodotos and Hippokrates ἐὼν ἐοῦσα ἐὸν is the regular form.

From οἶδα we have:

2nd Pers. Sing. οἶσθας, ii. 55 (note). The future εἰδήσει (no present εἰδέω) is used at v. 78.

From οἶμαι: ᾠόσμην, viii. 16: cf. ὀίσθην, ἀνώιστος.

(ix) **Adverbs.**

αὖτις, i. 73.

δωρεήν, ii. 19 = 'for nothing,' Lat. *gratis*.

ἐνταῦθα, iii. 33; the Ionic form, *ἐνθαῦτα*, is not found.

οὕτως: before vowels *οὕτως* is as a rule used by Herodas, before consonants *οὕτω*: for iv. 71 see p. lxxx.

πάλιν, v. 47. But *πάλι*, ii. 52 (v. note).

τὰ νῦν, ii. 100; v. 16. *τὸ καλόν*=*καλῶς*, i. 54 (note). For iv. 51, where some read *τωὖ*=*τὸ αὖ* or *τοι αὖ*, v. note *ad loc.*

ὧδε: local in meaning; =*hic*, ii. 98; =*huc*, i. 49; iv. 42. Note also *ἀστράβδα*, iii. 64; *χαλκίνδα*, iii. 6.

(x) **Prepositions.**

ἐς at iii. 96; *εἰς* at i. 23, vii. 55, are protected by the metre. In the MS. *ἐς* is three times as frequent as *εἰς*.

μέχρις, iii. 43; *μέχρι*, viii. 1; cf. *ἄχρις*, i. 14. Herodas prefers the forms in -ς.

οὕνεκεν: *ὧν οὕνεκεν*, i. 84.

σύν. This and not *ξὺν* is the form used by Herodas.

Compound prepositions: *ἐκ δεξιῆς*, iv. 20; *σύνεγγυς*, i. 48.

(xi) **Conjunctions.**

ἄχρις (*ἄχρι*), *μέχρις* (*μέχρι*), v. on iii. 4.

ὁτῆμος, with subj., iii. 55 (note).

οὕνεκεν, ii. 21; cf. *ὁτεύνεκα*=(1) because, (2) that.

(xii) **Interjections.**

ἆ, vii. 111.

ἤν, i. 4 (*ἤν ἰδού*).

μᾶ, i. 85 (note).

τάλης, iii. 35 (note).

τῇ, i. 82 (note).

(xiii) **Particles.**

The use of the particles in Herodas does not differ much from the normal Attic use. Subjoined is an alphabetical list of the more noteworthy cases.

ἀλλ' οὖν γε, vi. 91.

γάρ, expressing agreement with the previous speaker, iv. 86; *εἴη* ... (Κοκ.) *εἴη γάρ*.

γὰρ οὖν, 'for to be sure,' vii. 128.

γε μήν, iii. 11.

γοῦν, iv. 32.

δή, *ἄκουσον δή*, i. 48; cf. iii. 30, 36; iv. 59.

δῆκου (=*δήπου*), iii. 91; v. 24.

δῆκουθεν (=*δήπουθεν*), ii. 2.

ἦρα, iv. 21; v. 14. Ionic used both ἦρα and ἆρα. The particle is employed (1) in interrogations, (2) to give emphasis.

καί=καίτοι, iii. 35. In κῆν μή, iii. 17, καὶ seems superfluous (v. note).

μά, i. 32, 68.

μοῦνον=πλήν, ii. 89.

ναί, i. 86; [Prooim.] 1; cf. νή, ii. 81 (νὴ Δία).

ναὶ μά, vii. 99.

οὖν, i. 36, 37; iv. 81, &c.: cf. γοῦν. There is at vii. 70 one example of ὦν, which occurs in Herodotos frequently.

οὐχί. We find no trace of οὐκί, which predominates in Herodotos.

B. Syntax [1].

1. **The Article.**

(*a*) With the pronouns οὗτος, ὅδε, κεῖνος, &c., the article is added: thus τὴν θύρην ταύτην, i. 12; τούτων τῶν λόγων, i. 78. Hence at vii. 65 κεῖνο | ἀπεμπολῆ⟨ν τὸ⟩ ζεῦγος is the right reading, not ἀπεμπολῆ⟨σαι⟩ ζεῦγος. Cf., however, on i. 61.

(*b*) In two passages Herodas employs a periphrasis consisting of the article and a neuter adjective; τὰ λευκὰ τῶν τριχῶν, i. 67; τὦμβλὺ τῆς ζοῆς, iii. 52. These are, however, not quite identical with αἱ λευκαὶ τρίχες, τὴν ἀμβλεῖαν ζοήν, v. note on i. 67.

This use is found in Attic, especially in the poets. Meister compares ἁβρὰ παρηΐδος=ἁβρὰν παρηΐδα, Eur. *Phoin.* 1486.

(*c*) At i. 30 we have ὁ βασιλεὺς χρηστὸς apparently for ὁ χρ. β. (v. note *ad loc.*).

2. **The Noun**: Cases.

(*a*) *Genitive.*

(i) Gen. of time within which: νυκτός, i. 58; ἡμέρεων πέντε, v. 60.

(ii) Gen. of place from which a person comes: ἢ Χίου τις ἢ 'ρυθρέων ἥκει, vi. 58.

(iii) Partitive Gen.: συμφορῆς . . . ἐπὶ μέζον, iii. 7; τῆς ὑγιέης λῶ, iv. 94.

(iv) Gen. of price: τρί' ἡμαιθα . . . ἑκάστου τοῦ πλατύσματος τίνω, iii. 46; ὅκως τὸν αὐτῆς μὴ τετρωβόλου κόψῃ, vi. 84 (v. *ad loc.*). Akin to this is the gen. of value, χλαῖναν τριῶν μνέων, ii. 22.

(v) Gen. with ἐστί, meaning 'it is the part of,' 'the characteristic of': γυναικός ἐστι κρηγύης φέρειν πάντα, vi. 39.

(vi) Gen. of the part of the body by which something is held: ποδὸς κρέμαιτο, iv. 78.

[1] Cf. Valmaggi, *De Casuum Syntaxi apud Herondam* (*Riv. d. filol.*, 1898, pp. 37-54).

(vii) Gen. with verbs: *μεδεὶς Τρίκκης*, iv. 1; *ψαῦσαι ποδίσκων*, vii. 94 (probably also at iv. 4: for *v.* 75 v. *ad loc.*); *πείσθητί μευ*, i. 66 (note); *πέπληθε δαψιλέων . . . ἔργων*, vii. 84.

(viii) Gen. of material: *νενημένην χοῖρον πολλῆς φορίνης*, iv. 16.

(ix) Gen. of cause: *ἵλεως εἴη . . . ὁ Παιών . . . καλῶν ἔργων*, iv. 26.

(x) With the interjection *μᾶ* (cf. the gen. with *φεῦ*, &c.): *μᾶ καλῶν . . . ἀγαλμάτων*, iv. 20. This may come under Gen. of cause.

(xi) Gen. with verbs of entreating: *τῶν σε γουνάτων δεῦμαι*, v. 19.

(*b*) *Dative.*

(i) Dat. Incommodi: *οἴχεθ' ἡμιν ἡ ἀλεωρὴ τῆς πόλιος*, ii. 25. There is a kind of Dat. Commodi at ii. 93, *τῷ πορνοβοσκῷ = ὑπὲρ τοῦ πορνοβοσκοῦ*.

(ii) Dat. Ethicus: *κάλει μοι αὐτόν*, v. 9, etc. Cf. Dat. of Possession, *ὦ τέκνον μοι*, i. 61.

(iii) Dat. of accompanying circumstances = Comitative Instrumental: *ὑγιῇ πολλῇ ἔλθοιμεν*, iv. 86.

(iv) Dat. = Locative: (*a*) without preposition, *Πίσῃ*, i. 53; *καθόδῳ τῆς Μίσης*, i. 56; *οἰκίης ἕδρῃ*, iv. 92; *ἱροῖσιν*, iv. 94. (*β*) with a preposition, *ἐν Πυθοῖ*, i. 51; *ἐν Σάμῳ*, ii. 73.

(v) Dat. of participle (in giving directions): *τὴν πλατεῖαν ἐκβάντι*, vi. 53.

(vi) Dat. with verbs: *ἐπιβρύχειν*, vi. 13. At v. 43 (v. note) *ἡγεῖσθαι* probably takes an accus.

(*c*) *Accusative.*

(i) Of time how long: *κόσον . . . χηραίνεις | χρόνον*; i. 21; cf. also i. 39; vi. 7, &c.

(ii) Of the part affected: *καρδίην ἀνοιστρηθείς*, i. 57.

(iii) Neuter Accus. with verbs: *ἡ Κῶς . . . κόσον δραίνει*, ii. 95; *κὴν τὰ Ναννάκου κλαύσω*, iii. 10; *θερμὰ πηδῶσαι*, iv. 61; cf. iii. 36; iv. 44, 69, &c.

(iv) Accus. with verbs: *πλεῖ τὴν θάλασσαν*, ii. 21; *τὤμματ' ἐξεκύμηνα*, vi. 68; *προφάσεις . . . ἕλκεις*, v. 5; *βλέπουσιν ἡμέρην*, iv. 68; *νικέων ἆθλα*, i. 51; *Μάρωνα γραμματίζοντος*, iii. 24. *ὄμνυμι* and *μαρτύρομαι* take as usual the accusative of the deity by whom the oath is taken: *ὄμνυμι . . . τὰς φίλας Μούσας*, iii. 83; *μαρτύρομαι . . . τὸν θεὸν τοῦτον*, iv. 48; *ἐκπαιδεύω* takes an accus. of the person, and an infin. = accus. of the thing: *χωλὴν δ' ἀείδειν χώλ' ἂν ἐξεπαίδευσα*, i. 71.

(v) The Accus. of the road traversed, with *ἄγειν*: *ἄγε . . . τὴν ἰθεῖαν*, v. 53.

(vi) The Accus. of the deity by whom an oath is taken: (1) abso-

lutely; οὔ, τὴν τύραννον, v. 77; (2) with ναί, ναὶ μά, μά; v. above p. lxxi.

3. **The Adjective.**

The proleptic use of the adjective is found at ii. 70 ὡς λεῖα ταῦτ' ἔτιλλε (= ὥστε λεῖα γενέσθαι).

The predicative use is found at iv. 95 ἄμ' ἀρτίης τῆς μοίρης.

In one passage the adjective has the force of an adverb: τριταῖος οὐκ οἶδεν, iii. 37.

4. **The Pronoun.**

There are a few cases of attraction of the relative into the case of the antecedent: as ὧν λέγω = τούτων ἃ λέγω, iv. 43; τῶν σὺ μὴ θέλῃς, v. 28.

At iv. 12 ὅστις is used for ὅς: τοῦ ἀλέκτορος . . . ὅντινα . . . θύω. Cf. vi. 36 ἔν' οὐκ ἂν ὅστις λεπρός ἐστι προσδώσω. So in Herodotos often.

5. **The Verb.**

(*a*) *Concord.*

(i) The verb is found in the sing., after two or more subjects, at ii. 95 ἡ Κῶς χὠ Μέροψ κόσον δραίνει, and iv. 6 Πανάκη τε κἠπιώ τε κἰησὼ χαίροι.

(ii) The verb is found in the plur. with a subject in the neuter plural, οὐ τὰ ἔριά σε τρύχουσιν, viii. 11.

(*b*) *Tenses.*

(i) Present. Regular.

(ii) Imperfect. ἔτικτε, iv. 3 (note). ἐποίει (as used by artists) is found at iv. 22 (v. note). ἔδει occurs at vi. 79, and χρῆν at ii. 28.

(iii) Future. The chief peculiarity is the use of ἐρεῖς = εἴποις ἄν, v. note on iv. 28; cf. also γνώσῃ, vi. 61; δόξει, v. 56. On ἂν with the fut. προσδώσω, v. on vi. 36.

(iv) Aorist, used of an action just taking place, ἐπεμνήσθην = 'I bethink me,' v. 53; cf. vi. 42.

Note also τί . . . οὐκ . . . ἐξεδίφησας; 'why don't you tell?' = 'tell at once,' vii. 77 (note).

For the aorist a periphrasis consisting of εἰμὶ and the aor. participle with the article is sometimes used: τίς ἐστιν ὁ στήσας, iv. 22; cf. vi. 18.

(v) Perfect. This is often equivalent to the present: cf. κεκαύχηται, i. 33; ἔσχηκας (= ἔχεις), iii. 84 (= v. 8); ᾤκηκας (= οἰκεῖς), iv. 2. Cf. also iv. 36, 43; vi. 54; vii. 84. At ii. 37 οἴχωκεν is used in narrative, in the midst of a number of aorists: cf. ii. 62 sqq.

(*c*) *Moods.*

(i) Indicative. Regular.

(ii) Subjunctive. Certain conjunctions take the subjunctive without ἄν, as μέχρις οὗ εἴπῃ, ii. 43 (v. note on iii. 4); ὀτῆμος ... ἀγινῆτε, iii. 55.

(iii) Optative. This is used without ἂν in some passages: οὐδείς σ' ἐπαινέσειεν, iii. 75 (v. note *ad loc.*); v. 76. The usage is Alexandrine. For the optative with ἂν cf. οὐκ ἂν λήξειε, iii. 11; οὐδὲν ἂν . . . ποιήσαις, vi. 3, &c. ὡς with the opt. occurs in a wish: ὡς μὴ καλῶς γένοιτο τῇ ἡμέρῃ, v. 22; cf. note *ad loc.*

In two passages the opt. is used by a kind of compendium: εἰ τελοῖεν αἶδε (= εἰ θέλεις τελεῖν τάσδε), iii. 57, v. note, and εἰ . . . ζῴην (= εἰ θέλεις ἐμὲ ζώειν), iii. 79.

The opt. of indefinite frequency is found once: ἀλλ' ᾧ ἐπὶ νοῦν γένοιτο . . . ψαύειν, iv. 75.

On ὡς ἂν αἴσθοισθε (vii. 62) v. *ad loc.*

(iv) Imperative.

In prohibitions μὴ is found with—

the present imper. at i. 17; v. 7, &c. μὴ δείσθω, 3rd person present imper., is found iv. 38.

the aorist subj. at iii. 86; v. 13, &c.

At iii. 73 μὴ is not to be taken directly with λώβησαι. We must supply λωβήσῃ: μὴ τῷ με δριμεῖ λωβήσῃ, τῷ ἑτέρῳ δὲ λώβησαι.

For the imperative various substitutes are used:

(*a*) ὄκως with the future: ὄκως ἐρεῖς, v. 48.

(*b*) οὐ with the future interrogative: οὐ ταχέως . . . ἀρεῖτε; iii. 60.

(*c*) The infinitive: τίνειν, ii. 54, φέρειν, iii. 80 (v. note *ad loc.*), ῥάψαι, vii. 89 (but see note).

(*d*) δεῦτε is a quasi-imperative at iv. 11; vii. 70.

(*e*) The 2nd person of the future in an interrogative sentence: δώσεις τι . . . ῥάκος; v. 44.

(v) Infinitive. This is used absolutely once: ἢ ἄνωθ' ἢ κάτω βλέπειν, vii. 80 (v. note). For infin. = imperative v. above (iv).

For the aorist infin. with μέλλω v. on iii. 78.

The infin. sometimes denotes purpose: καλύψαι = 'in order to cover,' v. 45.

The infin. is twice used with δίδωμι: δὸς πιεῖν, i. 81; δοῦσα χρήσασθαι, vi. 78: cf. ii. 20.

(vi) Participle.

(*a*) ἀγγέλλω (cf. Goodwin, *Gk. Gr.* § 1588) takes a participle after it at i. 6, ἄγγειλον . . . παροῦσάν με. For οἶδα, cf. v. 77, οὐκ οἶδεν | ἄνθρωπος ὤν.

(*b*) *εὑρίσκω* and *λανθάνω* also have participles: *οὐ τὰ νῦν εὖσαν μῶραν Βίτινναν, ὡς δοκεῖς, ἴθ' εὑρήσεις*, v. 16, and *τὸ γῆρας μὴ λάθῃ σε προσβλέψαν*, i. 63.

(*c*) *λαβὼν* is found several times, giving a certain liveliness to the passage where it occurs: see ii. 37, 83, 89; cf. also *ἰοῦσα . . . βῶσον*, iv. 41.

(vii) Voice.

Middle. The middle is several times used where we should expect the active: cf. iii. 54; vi. 41. This use is common in Alexandrian Greek: Theokr. has *σκοπιάζεται* (iii. 26), *ποτελέξατο* (i. 92), *ἐτινάξατο* (xxii. 185).

Passive. At iv. 54 the passive *ὠθεῖται* is used impersonally.

6. **The Negatives.**

(i) The use of *οὐ* and *μή*.

The use of *οὐ* is regular; at v. 77, however, the verb has to be supplied, as *οὐ* stands alone: *οὔ, τὴν τύραννον*.

There are three passages where the use of *μὴ* is peculiar: iii. 67 (*κινεῦντα μηδὲ κάρφος*), vi. 31 (*δωρεῖται | καὶ ταῖσι μὴ δεῖ*), and vi. 34 (*τῇ μὴ . . . μέζον ἢ γυνὴ γρύξω*), v. notes *ad locc.*

(ii) The use of *οὐ μή*.

This is found twice: at i. 20 *ἀλλ' οὐ τοῦτο μή σε θερμήνῃ* (v. note), and vi. 24 *οὐδεὶς μὴ ἀκούσῃ*.

7. **Prepositions.**

The following is a conspectus of the use of the prepositions in Herodas:—

(i) *Prepositions governing the genitive only: ἀντί, ἀπό, ἐκ, πρό.*

(*a*) *ἀντί*: once only, *ἀνθ' ἡμέων*, vi. 32.

(*b*) *ἀπό*: once only, *ἀπὸ σαυτῆς*, vi. 4; but cf. viii. 16.

(*c*) *ἐκ, ἐξ*, 'from,' of place: *ἐξ ἀγροικίης*, i. 2; *ἐκ Τρίκκης*, ii. 97; *ἐκ τῆς οἰκίης*, v. 74; cf. i. 54; vi. 24: of time only in *ἐξ οὗ*, i. 11, 23; *ἐξ ὅτευ*, iv. 40.

Of material from which: *ἐκ ποίου πηλοῦ πεφύρηται*, ii. 28.

In the sense of 'after': *ἐξ ἑορτῆς*, v. 85.

With verbs: *ἐπακούω* (*ἐξ ἄλλης . . . οὐκ ἂν . . . ἐπήκουσα*, i. 69); *δέω* (*ἐκ τοῦ τραχήλου δῆσον*, vii. 9).

Adverbial phrases: *ἐκ δίκης* (= *δικαίως*), iv. 77; *ἐκ βίης*, v. 58. So perhaps *ἐκ καινῆς*, i. 25, unless this is to be compared with *ἐκ τετρημένης*, iii. 33, where a substantive is to be supplied.

(*d*) *πρό*: twice, *πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἑρμῖνος*, iii. 16 (where it goes with *ἑρμῖνος*), and *πρὸ τῶν ποδῶν*, iv. 32.

(ii) *Prepositions governing the dative only: ἐν, σύν.*

(*a*) ἐν: this is very common in the sense 'rest in.' Cf. i. 13, 27, 52; ii. 23, 57, 58, 62, 73, 90; iii. 20, 52; iv. 24, 51, 62, 78; v. 15, 79, 83; vi. 5, 102.

In composition: ἐγγελᾶν with ἐς and accus., i. 77; ἐγκόπτειν with ἐς and accus., v. 33, but with dat., v. 34. ἐμβλέπειν with accus. of person, vi. 44, with ἐς and neuter adj., iv. 80. ἐνεύχεσθαι with dat. of person, vi. 47.

(*b*) σύν: twice, each time in formal expressions; σὺν ἀνδράσιν καὶ παισί, iv. 88; σὺν Τύχῃ, vii. 88.

(iii) *Preposition governing the accusative only: εἰς.*

'To' or 'into,' of place: ἐς Φασηλίδα, ii. 59; εἰς τὴν χεῖρα, ii. 82, iii. 70; ἐς μέλι, iii. 93; cf. also iii. 95; iv. 28, 34, 38, 44, 90; v. 32, 71; vii. 66, 75; viii. 7. At i. 73 ἐς με seems correct, but some scholars would prefer ἐς μευ, *sc.* τὸν οἶκον. At iii. 78, ἐς μευ φορῆσαι, we must supply τὸ νῶτον: cf. v. 33.

'For the purpose of': ἐς βάσανον αἰτεῖν, ii. 88.

'With respect to,' after an adjective: ἄθικτος ἐς Κυθηρίην, i. 55; ἀληθιναὶ . . . ἐς πάντα . . . γράμματα, iv. 73.

'Against': ἐς τὰ δοῦλα σώματα σπεύδῃ, ii. 87.

'On,' with reference to a date in the future: ἐς πέμπτην, v. 80.

With verbs: ἐς λῷον ἐμβλέποντα, iv. 80; ἐγγελᾷ . . . ἐς Μάνδριν, i. 77.

(iv) *Prepositions governing genitive and accusative: διά, κατά, ὑπέρ.*

(*a*) διά: once, with gen. = 'through,' of motion; δι' ἀγορῆς, v. 46.

(*b*) κατά:

With gen., κατ' ὤμου, iii. 3. On κατὰ μυός (v. 68) v. note.

With accus., καθ' ὕλην, iii. 51; κατ' οἰκίην, vii. 125 (also probably vi. 63).

Compounds of κατὰ take the gen. at i. 17 (καταψεύδεσθαι), i. 59 (κατακλαίειν).

(*c*) ὑπέρ: once, ὑπέρ σευ, v. 21.

(v) *Prepositions governing genitive, dative, and accusative: ἐπί, μετά, παρά, πρός.*

(*a*) ἐπί:

With gen., ἐπ' ἀγκύρης, i. 41; ἐπὶ χειλέων, iii. 4; ἐπ' ὤμου, iii. 61: cf. vi. 37; vii. 72.

With dat., ἐφ' ὁτέῳ σεμνύνεσθε, ii. 26; ἐπὶ παντί, iii. 21; ἐπὶ βυβλίῳ, iii. 90; ἐπ' ἱροῖς, iv. 83.

With accus., ἐφ' ἡμέρην, i. 58; ἐπὶ μέζον, iii. 8; iv. 54.

(*b*) μετά: once, μεθ' ἧς ἀλινδεῖ, v. 30.

(*c*) *παρά*:

With gen., *παρ' ἡμέων*, i. 2.

With dat., *παρ' Ἀντιδώρῳ*, v. 61.

With accus., *παρὰ τὰ Μικκάλης*, v. 52; *παρ' ἡμέας*, i. 9 (*al.* *πρός*).

(*d*) *πρός*:

With gen., *πέπονθα πρὸς Θάλητος*, ii. 62 ('at the hands of'), *πρὸς τῶν Μουσέων* ('by,' in adjurations), cf. iv. 30.

With dat., *πρός οἱ* ('close to'), iv. 60. At iii. 85 *σοι* is not governed by *πρός*, but by *προσβαλέω*.

With accus., 'to,' 'towards,' i. 9, 12, 34, 41; ii. 33, 35, 85; iii. 64; v. 29; vi. 85; vii. 35, 88, 123; 'on,' *πρὸς ἴχνος ἠκόνησε τὴν σμίλην*, vii. 119; 'in the face of,' *πρὸς τάδε*, vii. 92.

(vi) *The cases taken by the other prepositions used by Herodas are:*

ἅμα with gen., *ἅμ' ἀρτίης . . . τῆς μοίρης*, iv. 95 (v. note).

ἄχρις with gen., *ἄχρις ἰγνύων*, i. 14.

ἐγγὺς with gen., *ἐγγὺς τῆς συνοικίης*, vi. 52.

ἐκ δεξιῆς with gen., *ἐκ δεξιῆς . . . τῆς Ὑγιείης*, iv. 19.

ἔκητι with gen., *ἔκητ' ἀλκῆς*, ii. 77.

ἕνεκεν with gen., in *οὕνεκεν* for *οὗ ἕνεκεν*, vi. 15: cf. *ὀθούνεκα* (*ὁτεύνεκα*) for *ὅτου ἕνεκα*, vii. 45.

μέχρι with gen., *μέχρι τέο*, viii. 1.

οὕνεκεν with gen., *ὧν οὕνεκεν*, i. 84.

σύνεγγυς with dat., *σύνεγγυς ἡμῖν* (corrected from *ἡμῶν*), i. 48.

ὕπερθε with gen., *τοῦ τέγευς ὕπερθε*, iii. 40 (after its case).

χάριν with gen., *τεῦ χάριν*, ii. 98.

8. The Adverb ἄν, and Conjunctions.

(i) *ἄν*.

(*a*) With the relative pronoun and relative adverbs: *ὅσ' ἂν χρῄζῃς*, i. 31; *ὅσ' ἂν σὺ λέξῃς*, vi. 25; *οἷ σ' ἂν οὗτος ἡγῆται*, v. 43 (if this is the true reading).

(*b*) With *ἐστέ*: *ἔστ' ἂν ἐνπνέῃ Γυλλίς*, i. 90 ('so long as'); *ἔστ' ἂν . . . πεισθῆτε*, vii. 52 ('until').

(*c*) In conditional sentences we find *ἂν* with the optative or with the indicative, according as the condition is regarded as possible or impossible of fulfilment. For *ἂν* with the optative cf. ii. 78; iii. 11; vi. 3, 51, 61; vii. 82. For *ἂν* with tenses of the indicative cf. i. 70; ii. 72, 91; iv. 70; vi. 11, where we have the aorist; and vii. 120, where we have the imperfect. At iv. 15 *τάχ' ἂν* is found with the imperfect indic.

(*d*) For *ἂν* with the fut. indic. v. on vi. 36.

(*e*) *ἂν* is repeated at vii. 120–1 *οὐκ ἂν . . . ἐκεῖτ' ἄν*.

(*f*) For the omission of ἂν with the optative cf. above, 5 (*c*), (iii).

(ii) ἤν, ἐπήν (ἐπεάν).

ἤν is found at i. 42; ii. 50 sqq., 59, 87; iii. 23, 36, 85; iv. 29, 59, 63; v. 12, 50; vi. 5, 38; vii. 70, 75, 124.

ἐὰν occurs in the MS. at v. 43, but see note.

κἤν = καὶ ἤν is found at iii. 10, 91; vi. 102; vii. 102.

At iii. 17 κἤν apparently = ἤν.

ἐπὴν occurs at ii. 46; iii. 45; v. 27; vi. 61: ἐπεὰν at iii. 30, 43; v. 84.

(iii) ὡς, ὡς ἄν, ὅκως, ὅκως ἄν.

(*a*) ὡς occurs with subj. once, at v. 46 ὡς μὴ . . . θεωρῆται.

(*b*) ὡς ἂν occurs once, at vii. 62 ὡς ἂν αἴσθοισθε.

(*c*) ὅκως is found with the subjunctive at iii. 96 ὅκως . . . βλέπωσι, vi. 84 ὅκως . . . μὴ . . . κόψῃ, vii. 128 ὅκως λάβῃς: with the fut. indic. at v. 48 ὅκως ἐρεῖς, vii. 90 ὅκως . . . μὴ . . . διοίσουσι.

(*d*) ὅκως ἂν occurs once, at ii. 60 ὅκως ἂν μὴ . . . τρύχω. It belongs to the formal language of the law, and is common in documents of state: Meisterhans.

(iv) μέχρι, μέχρις, μέχρις οὗ, ἄχρι, ἄχρις (v. note on iii. 4), and ὁτῆμος, iii. 55, take the subj. without ἄν.

(v) πρίν.

This occurs twice, in each case with the aor. infin.: πρὶν . . . βῆξαι, iii. 70; πρὶν μακρὴν | αὐτοὺς γενέσθαι, v. 54 (MS. αὐτός).

πρόσθεν ἢ is found at vi. 29 πρόσθεν ἢ αὐτὴ χρήσασθαι.

9. It is a feature of Herodas' style that words necessary for the sense are often omitted. Cf. τί σὺ θεὸς πρὸς ἀνθρώπους; i. 9 (*sc.* ἦλθες); Εὐθίης κοῦ μοι; iii. 59, and the notes on i. 3; iii. 33, 81; iv. 14, 31; v. 59; vi. 24.

10. The order of words is sometimes peculiar; thus, at vii. 66 μέζον is within a clause to which it does not syntactically belong. Other examples will be found at ii. 45 (φησὶ . . . τὸ τοῦ λόγου δὴ τοῦτο); iii. 16, 19–21, 65. At iii. 71 (cf. v. 19) the order πρός σε τῶν Μουσέων is very early, probably dating from the Indo-European *Ursprache*. On ὁ βασιλεὺς χρηστός (i. 30) v. note *ad loc.*

3. THE METRE.

It has been said above that Herodas treats the scazon, which he adopted from Hipponax[1], in a manner peculiar to himself. He

[1] On Hipponax and his use of the scazon v. Crusius, *de Babrii Aetate*, p. 172. In Herodas' own time the scazon was used by Phoinix, Asklepiades, Kallimachos, Theokritos, Apollonios, and Nikias. Rhinthon used it occasionally, but as it seems, only in jest (Susemihl, i. 230, n. 89, and 240, n. 27).

fashions the first 5 feet of that metre more on the lines of the senarius of Attic tragedy. The number of resolved feet is small, and a special reason for their employment can almost always be assigned.

Again, as compared with Babrius, Herodas is not so rigidly bound by certain rules as that writer, whom Crusius assigns to the age of Augustus. For instance, Babrius almost invariably makes the last syllable in each scazon long. The earliest writers of scazons did not recognize any such rule. Thus Hipponax, out of about 120 verses, has nearly 40 of which the last syllable is short; Ananios out of 14 has 6 such verses, Aischrion out of 15 has 7. Herodas shows a tendency to end the line with a long syllable as compared with his contemporary Kallimachos. Babrius hardens this tendency into a formal rule.

Thus Herodas is midway between the freedom of the early writers and the rigidity of Babrius. The following account of his practice is in the main based on Witkowski[1], who has examined the Mimes with considerable care from the point of view of metre.

I. The penultimate and final syllables of the line.

The accent is much more frequently on the penultimate than on the last syllable[2]. Out of 674 verses whose termination is beyond doubt, about 470, i.e. 70 per cent., end in paroxytona or properispomena. In 10 per cent. the accent falls on the last syllable of the verse, in 13 per cent. it is on the ante-penultimate.

In Babrius the accent falls invariably on the penultimate. Here again Babrius carries further a tendency already visible in Herodas[3].

The penultimate in Herodas is generally a vowel long by nature (in 74 per cent. of the cases). In the remaining 26 per cent. the vowel is long by position. In regard to this latter case two points may be noticed:—

(*a*) There are very few instances of the two consonants being divided between two words, one at the end and the other at the beginning of a word; in three out of the four cases quoted (i. 6, 48; vii. 35, 88) the second word is an enclitic: thus παροῦσάν με (i. 6).

[1] *Analecta Graeco-Latina*, pp. 1–13, Cracow, 1893.

[2] It is not intended to suggest that the *ictus* fell upon the penultimate. On that totally different question see Crusius, *Philol.* l. p. 446, li. pp. 214 sqq., and Ludwich, *Berl. phil. Woch.*, 1892, c. 642–3 (who disposes of the inference drawn by Crusius from iv. 62).

[3] Th. Reinach (*Rev. des Ét. grecq.*, iv. 217) strangely says that there is no trace in Herodas of the law of accentuation in Babrius; see on the practice of Babrius the excellent study of Crusius, *de Babrii Aetate* (*Leips. Stud. sur class. Philol.*, ii. 2, 1879).

(*b*) The 'positio debilis,' i.e. the lengthening of a vowel before mute + liquid, is avoided, only seven examples being found (e.g. πικρή, iii. 9). This fact is in favour of πύραστρον as against πύραγρον at iv. 62. The last foot is usually a dissyllabic word; the proportion of dissyllabic to polysyllabic words at the end of the verse is about 2 : 1. In Mime i polysyllabic words are relatively more frequent, the proportion of dissyllables to polysyllables being roughly 5 : 4. Next after dissyllables we find trisyllables most frequently. There are 123 trisyllables, as against ninety-seven words of a greater number of syllables than three, at the end of the verse.

At the end of the line monosyllables are very rarely admitted. Out of about 670 verses only thirteen end in a monosyllable. Among these the most frequent case is that of an enclitic ending the line (μοι, σοι, με, σε); occasionally the last two syllables are the article with its substantive (i. 54 ἐκ τῆς γῆς). A somewhat freer use is found at i. 48 (ἄκουσον δή) and ii. 65 (δεῦρο Μυρτάλη καὶ σύ).

II. Resolved Feet.

Herodas uses trisyllabic feet sparingly. We find examples of anapaests, tribrachs, and dactyls.

(*a*) *The Anapaest.* In all there are eleven instances of this foot, i.e. about one in every seventy verses. It occurs usually in the first foot, once in the fourth and once in the fifth. About one-half of the instances occur in proper names. There is no instance in Mimes i–iii.

In the first foot the tragic poets admit the anapaest only in those trisyllabic words which are scanned ⏑ ⏑ –, or in polysyllabic words the first three syllables of which are so scanned. Herodas usually follows this rule in his Mimes; thus in the first foot we have Πανάκη (iv. 6), δέδεται (v. 31), also Ὑγίεια (iv. 5), παράδειγμα (v. 13). Sometimes there is a caesura within the anapaest, as at vi. 72 ἐρι' οὐχ ἱμάντες.

In the 2nd, 3rd, 4th, and 5th feet the tragic poets usually avoid the anapaest, except in proper names. Herodas has an anapaest of this kind in the fifth foot at ii. 82, iv. 72. For iv. 86, 95, v. note *ad loc.* At vi. 55 the fourth foot is composed of the first three syllables of μακαρῖτις, which is a sort of title, and is of the nature of a proper name. At ii. 31 πόλιος in the fourth foot is to be scanned by synizesis as πολιος. At iv. 71 the manuscript reading gives an anapaest in the second foot. Probably we should read οὕτω 'πιλοξοῖ.

(*b*) *Tribrach.* This is admitted in the first four feet, but not in the fifth or sixth. The favourite position is the second foot (seventeen times out of twenty-six).

In the first foot, the tribrach is a trisyllabic word or the first three syllables of a quadrisyllabic word: ii. 68 *πατέρας, ἀδελφούς*· v. 64 *δεδεμένον οὕτως*. Sometimes, however, the arsis is separated from the thesis, which consists of the article: thus vi. 52 *ὁ δ' ἕτερος ἐγγύς*.

In the second foot:

(i) With no caesura. The tribrach is then either the beginning of a quadrisyllable (*θέαι, φιλόσοφοι*, i. 29) or the middle of a quinquesyllable (*τὴν αὐτονομίην*, ii. 27). In one case it is the end of a quinquesyllable (*ἀκρο|σφύρια*, vii. 60).

(ii) With caesura. The tribrach has for thesis the last syllable of a trisyllabic word (*γυναῖκα· προφάσεις*, v. 5) or else a monosyllable (*ὡς μὴ δι' ἀγορῆς*, v. 46). Sometimes the three syllables of the tribrach are all in separate words (*τρίβουσα τὸν ὄνον*, vi. 83), while once the caesura is after the second syllable instead of the first (*οὕτω κατὰ μυός*, v. 68). But *τὸν ὄνον* and *κατὰ μυὸς* really form one word each.

In the third foot:

(i) With no caesura. *Σικυῶνι' Ἀμβρακίδια*, vii. 57.

(ii) With caesura. The thesis is the last syllable of a word of two or three syllables (*μουσήιον, οἶνος, ἀγαθά*, i. 31; *αὐτῷ· φιλεῦσα, τὸ φαλακρὸν καταψῶσα*, vi. 76).

In the fourth foot:

The thesis is the last syllable of a trisyllabic word (*θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός*, i. 30).

(*c*) *The Dactyl.*

There are twenty-nine instances of the dactyl in Herodas: fifteen in the first foot, fourteen in the third.

In the first foot:

(i) With no caesura. Arsis and thesis together make up a trisyllable (*ἀστέρας ἐνεγκεῖν*, i. 33) or the beginning of a quadrisyllable (*δαισόμεθα*, iv. 93).

(ii) With caesura. The thesis is a monosyllable (article or preposition), the arsis either a dissyllable or the beginning of a trisyllable: thus *τὸν νόμον ἄνειπε*, ii. 42; *τῆς πόλιος*, ii. 26. Sometimes the three syllables of the dactyl are in separate words (*ἀλλ' ὁ κέραμος*, iii. 44) or the caesura may come after — ᴗ, as *οὔτε νόμον* (ii. 40).

In the third foot:

(i) With no caesura. *ἀκροσφύρια, καρκίνια*, vii. 60.

(ii) With caesura. The thesis is a monosyllable or the end of a word of two or three syllables: the arsis is a dissyllable or the beginning of a trisyllable: *ἐκ δεξιῆς τὸν πίνακα*, iv. 19; *πλοῦτος παλαίστρη δύναμις*, i. 28; *βάδιζε καὶ μὴ παρά, κ.τ.λ.*, v. 52. Sometimes the three

syllables of the dactyl belong to separate words: *αἱ δορκαλῖδες δὲ λιπαρώτεραι*, iii. 19.

With regard to resolved feet in general, Herodas does not allow more than two in the same verse. In each case where two resolved feet are found in the same line there is a long enumeration. Thus at vii. 57, 60, 61 in Kerdon's list of shoes we have three out of the four examples. The remaining example is at i. 30, where the wealth of Egypt is described at length.

Where there is a resolved foot in the first half of the line, there is usually a caesura in the third foot (*semiquinaria*). Exceptions are due either to the presence of proper names (*ἠρέσατο τὸν Παιήονα*, iv. 81) or to some other special reason: thus at vii. 58, 60, 128 the names of shoes may have presented metrical difficulties.

III. **The Spondee.**

This is avoided in the second and fourth foot. At vi. 48 the MS. has *ἔρραψε* in the second foot, but we should read *ἔραψε*. At iii. 71 *μή μή ἱκετεύω*, we must apparently take *ευ* as short before *ω*.

In the fourth foot we have some apparent cases of the spondee. Thus at v. 32 *ἄγ' αὐτὸν εἰς τὸ ζήτρειον*: but Choiroboskos tells us that there was a form with *ι* (*ζήτριον*), and he quotes this line as evidence. There is no difficulty, however, in assuming the *ει* to be short before a vowel. At vii. 102 *κῆν τέσσαράς μοι δαρεικοὺς ὑπόσχηται* the diphthong *ει* may have been shortened in so common a word as *δαρεικὸς* by popular pronunciation. At ii. 91, *βέλτιον*, the *ι* is short before *ο*, though usually long in the comparative.

In twenty-six cases there is a spondee in the fifth as well as in the sixth foot. Such a verse is called *ἰσχιορρωγικός* ('broken-backed,' i. e. an intensified *σκάζων* or 'limping' verse).

Before a final trisyllable with the quantities — — ◡ a short vowel is regular, but this rule is violated nine times (e. g. *τὸν σίδηρον τρώγουσιν*, iii. 76).

In the first and third feet the spondee is found much oftener than the iambus, in the proportion of 2 : 1 (in the first foot), 5 : 2 (in the third foot).

IV. **Caesura.**

The caesura in Herodas is as a rule in the third foot: about one verse in five, however, has the caesura in the fourth foot. This latter caesura is frequently preceded by a proper name. It is commonest in Mime iv; and in the sacristan's speech (iv. 79–85) every verse has the caesura in the fourth foot.

V. **Enjambement.**

The carrying on of the sense from one verse over part of the next is frequently used: cf. i. 23, 35, 62, 67, &c. Ἀντιλαβή, or the division of a verse between two or more speakers, is seen at i. 3 ff., 48, &c.

VI. **Quantity of Vowels.**

A final vowel may be lengthened before mute + liquid, as before *πρ-* (iii. 62; v. 76). In this the *choliambographi* follow Homer, not the Attic poets: cf. Hipp. *fr.* 78 *ὀλίγᾱ φρονεῦσιν*: Kallim. *fr.* 98 *τᾱ τράχηλα*: *fr.* 86 *ἐς τὸ πρὸ τείχευς ἱρόν.*

The change of quantity in *καλός* (vii. 115) is common in Alexandrian writers, though the practice of varying the quantity dates from early times (Theognis). Cf. O. Schneider, *Callimachea*, i. 152 sqq.

CONSPECTUS OF THE MORE IMPORTANT LITERATURE OF HERODAS

A. *Published before the discovery of the Papyrus* (cf. Susemihl, *Gesch. d. griech. Literatur in der Alexandrinerzeit*, i. 229, n. 88).

i. Editions of the Fragments.

(*a*) Bergk, *P. L. G.* ii⁴, 509–512.

(*b*) Fiorillo, at the end of *Herodis Attici quae supersunt*, pp. 171–180. Leipzig, 1801.

(*c*) Meineke in Lachmann's edition of Babrius, 148–152. Berlin, 1845.

(*d*) Schneidewin, *Delectus poes. Graec. eleg.* (poet. iamb. et melic.), 1839.

ii. Other Literature.

(*a*) Bernhardy, *Gr. Litt.-gesch.*, ii³. 1, 549 f.

(*b*) Ten Brink, 'Herodis mimiambi,' *Philol.*, vi. (1851) 354–6.

(*c*) Hanssen, 'Quaestiuncula Pseudoanacreontica': *Comment. philol. in hon.* O. Ribbeck.

(*d*) Schneidewin, 'Der Mimiambograph Herodas,' *Rhein. Mus.* (N. F.) v (1847), pp. 292–4.

B. *Published after the publication of the Papyrus* (cf. Crusius' ed. 2, and bibliographies in Ragon's ed., in the various volumes of the *Revue des Études grecques*, and in Bursian's *Jahresbericht* since 1891).

i. Editions (for an estimate of the earlier editions see Palmer, *Hermathena*, viii. 238; Weil, *Journal des Savants*, 1893, 18–25).

(*a*) Fr. Bücheler, *Rhein. Mus.* xlvi. 4, 632 sqq. (Mime i).
,, *Herondae Mimiambi.* Bonn, 1892.

(*b*) O. Crusius, *Philol.* l. (1891) 4, 713 sqq. (Mimes ii, iii).
,, *Herondae Mimiambi: accedunt Phoenicis Coronistae, Mattii Mimiamborum fragmenta* (Teubner): ed. 1, 1892; ed. 2, 1894 (with valuable Introduction); ed. 3, 1900.

(*c*) A. Gercke and O. Günther: *Woch. f. kl. Phil.*, 1891, 1320 sqq. (Mime iii).

(*d*) H. van Herwerden: ΗΡΩΙΔΟΥ ΜΙΜΙΑΜΒΟΙ. *Mnemosyne*, xx (1892), pp. 41 sqq. (text, critical and explanatory notes).

(*e*) G. Kaibel, *Hermes*, xxvi. (1891) 4, 580 sqq. (Mimes iv and vi).

(*f*) F. G. Kenyon, *Classical Texts from Papyri in the British Museum.* London, 1891. The *Editio Princeps.*

(*g*) R. Meister, 'Die Mimiamben des Herodas, herausgegeben und erklärt' (*Abhandlungen der königl. sächs. Gesells. der Wissensch., Philolog.-Hist. Klasse*, xiii). Leipzig, 1893.

(*h*) Ragon, *Le Maître d'École, Le Sacrifice à Esculape* (Mimes iii and iv). Paris, 1898. This book contains a useful bibliography.

(*i*) W. G. Rutherford, *Herondas: A first recension.* Ed. 1 and 2. London, 1891.

ii. Translations.

(*a*) E. Boisacq (French tr. with Introd.). Paris, 1893.

(*b*) O. Crusius (German tr. in the style of H. v. Kleist's *Der zerbrochene Krug*, with Introd. and notes). Göttingen, 1893.

(*c*) G. Dalmeyda (French tr. with Introd.). Paris, 1893.

(*d*) S. Mekler (German tr. in the style and metre of Hans Sachs, and notes). Vienna, 1894.

(*e*) N. Moller (Danish tr. of i, ii, iii), *Nord. Tidskrift for Filol.* i. 3, 113–123.

(*f*) P. Quillard (French tr. with Introd. and notes). Paris, 1900 (2nd ed.).
(*g*) P. Ristelhuber (French tr. and Introd. based chiefly on Meister). Paris, 1893.
(*h*) Giovanni Setti (Italian tr. with Introd., notes, and illustrations from vases, &c.). Modena, 1893.

iii. HERODAS (The Mimes, their date, &c.).
(*a*) Blümner, *Nord und Süd*, lix. 177, 350 sqq.
(*b*) O. Crusius, *Untersuchungen zu den Mimiamben des Herondas*. Leipzig, 1892.
(*c*) R. Ellis. Epoch of Herodas, *C. R.* v. (1891) 457.
„ *J. Ph.* xxiii. 19.
(*d*) W. Gurlitt, *Archäol.-epigr. Mittheil. aus Oesterr.* xv. 2, 169 sqq.
(*e*) W. G. Headlam, *Encyclopaedia Britannica* (ed. x, article 'Herodas').
(*f*) O. Immisch, 'Ein classischer Findling aus Aegypten,' *Blätter für lit. Unterhaltung*, 1892, 7, p. 97 sqq.
(*g*) Kenyon, Introduction to *Classical Texts from Papyri in British Museum*.
(*h*) J. P. Mahaffy, *History of Greek Literature*, vol. I, ii. [195–8], 1895.
„ *Empire of the Ptolemies*, 1895.
„ *History of Egypt: the Ptolemaic Dynasty*, 1899.
(*i*) R. Meister (in his edition).
(*k*) S. Mekler, *Neues von den Alten*. Vienna, 1892.
(*l*) S. Olschewsky, *La Langue et la Métrique d'Hérodas*. Leyden, &c. 1897.
(*m*) E. Piccolomini, 'I carmi di Erodas recentemente scoperti.' *Nuova Antol.* xxvii, vol. 38, 706–730.
(*n*) H. von Prott, *Rhein. Mus.* liii (1898), p. 466 sqq. (on θεῶν ἀδελφῶν and the date of Mime i).
(*o*) Th. Reinach, *Rev. des Ét. grecq.* iv. 219 sqq.
(*p*) H. Weil, *Journal des Savants*, 1891, 655 sqq.

iv. Kos.
(*a*) Dibbelt, *Quaestiones mythologicae Coae*. Greifswald, 1891.
(*b*) Collitz-Bechtel (Inscriptions), Band iii, Heft 4, Hälfte 2.
(*c*) R. Herzog, *Koische Forschungen und Funde*. Leipzig, 1899.
„ *Arch. Anzeiger*, 1903 (1). On recent excavations in Kos.
(*d*) Paton-Hicks, *Inscriptions of Cos*. Oxford, 1891.
(*e*) Thraemer in Pauly-Wissowa, s. v. Asklepios.

v. HISTORY OF THE MIME.
(*a*) J. A. Führ, *de Mimis Graecorum*. Göttingen, 1860.
(*b*) Hauler, 'Zur Geschichte des griech. Mimus' (*Verhandl. der* 42. *Versammlung der Philologen zu Wien*).
(*c*) C. Hertling, *Quaestiones mimicae*. Strassburg, 1899.
(*d*) W. Hörschelmann, *Der griech. Mimus*. Riga, 1892.
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vi. HERODAS AND HIS CONTEMPORARIES.
(*a*) Crusius, *Untersuchungen*, etc. Leipzig, 1892.
(*b*) J. Girard, *Revue des Deux Mondes*, 1893, i. p. 63.
(*c*) Legrand, *Étude sur Théocrite*, pp. 126 sqq. Paris, 1898.
(*d*) H. Weil, *Journal des Savants*, 1891, pp. 655 sqq.

vii. THE PAPYRUS. *Facsimile of Pap. cxxxv in the British Museum*. London, 1892. See also the specimens given (1) in the *Editio Princeps*, (2) in Kenyon's *Palaeography of Greek Papyri*, 1899, (3) in the present edition.
F. Blass, *Göttinger gelehrte Anzeiger*, 1891, p. 728; 1892, pp. 230 sqq., 857 sqq.
Crusius, Introduction to his 2nd ed.

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„ *Archiv für Papyrusforschung*, I. 379–387. 1901.

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(*a*) O. Hoffmann, *Die griech. Dialekte*: Bd. iii, *der ionische Dialekt*, pp. 195–7, 1898.

(*b*) Meister, in his edition.

(*c*) H. W. Smyth, *The Sounds and Inflections of the Greek Dialects. Ionic.* Oxford, 1894.

Grammar.

(*a*) S. Olschewsky, *La langue et la métrique d'Hérodas*. 1897.

(*b*) Valmaggi, 'De Casuum Syntaxi apud Herondam.' *Rivista di Filologia*, 1898, pp. 37–54.

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S. Witkowski, 'Observationes metricae ad Herodam.' *Analecta Graeco-Latina*, pp. 1–13. Cracow, 1893.

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Blümner, 'Kritisches und Exegetisches zu den Gedichten des Herondas.' *Philol.* li. 113 sqq.

K. Brugmann, 'Καταοβῶσαι bei Herodas' [v. 39]. *Indogermanische Forschungen*, i. 5, 501 sqq.

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„ Zu Herodas. *Sitzungsber. der Akad. d. Wissens. zu Berlin*, 1892, i. 17 sqq.

„ 'Zum sechsten und siebenten Gedichte des Herodas,' *ibid.* 387 sqq. (attempted restoration of the whole of vii).

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„ On Crusius' works. *Academy*, 1892, n. 1070, p. 413.

F. W. Hall, *Academy*, 1892, nn. 1012, 1018.

W. R. Hardie, *Academy*, 1892, nn. 1015, 1017.

W. G. Headlam, *Athenaeum*, 1891, pp. 322, 354. *Academy*, 1891, nn. 1014, 1016, 1023; 1892, n. 1029. *J. Ph.* xxi (1893), p. 82 sq.; *C. R.* vii. 313; *C. R.* xiii. 151 sqq. (this last-named paper has been of great service).

O. Hense, Batrachos-Battaros, *Jahrb. f. klass. Philol.* cxlv (1892), p. 265 sq. *Rhein. Mus.* l. (1895) 140, 222 sqq. (on Mime ii).
R. Herzog, *Berl. phil. Woch.*, 1894, pp. 1476 sqq. (review of Ristelhuber); *ibid.*, 1898, 1249 sqq. (review of Olschewsky). *Philol.* lvi. 66 (on the names Ψύλλος, Ψύλλα).
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G. Kaibel, *Hermes*, xxviii, p. 56 (on Her. ii. 60).
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A. Palmer, *Academy*, 1891, nn. 1016, 1018, 1024; 1892, n. 1028.
W. R. Paton, *C. R.* v. 482 sq. (on Her. iv).
O. Ribbeck, *Rhein. Mus.* xlvii. 628.
H. Richards, *Academy*, 1892, nn. 1014, 1016; *C. R.* vi. 146.
R. Schneider, *Fleckeisen's Jahrb.* cxlv. 108 sqq.
W. Schulze, *Rhein. Mus.* xlviii. 248 (on the names found in H.); *Berl. phil. Woch.*, 1895, 1 sqq. (review of Meister).
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EXPLANATION OF SOME ABBREVIATIONS

Berl. phil. Woch. = *Berliner philologische Wochenschrift.*
C. R. = *Classical Review.*
G. G. A. = *Göttinger gelehrte Anzeiger.*
I. F. = *Indogermanische Forschungen.*
J. Ph. = *Journal of Philology.*
P.-H. = Paton and Hicks, *Inscriptions of Cos.*
Rev. des Ét. grecq. = *Revue des Études grecques.*
Rhein. Mus. = *Rheinisches Museum.*
Woch. f. kl. Phil. = *Wochenschrift für klassische Philologie.*
Herzog = R. Herzog's *Koische Forschungen und Funde.*
Susemihl = F. Susemihl's *Geschichte der griechischen Literatur in der Alexandrinerzeit.*
In citations from tragedy N. = Nauck.
In citations from comedy M. = Meineke.

Throughout the *apparatus criticus*:—
P = The papyrus.
A dot placed beneath a letter indicates that that letter is only partially legible.

I

ΠΡΟΚΥΚΛΙΣ Η ΜΑΣΤΡΟΠΟΣ

ΜΗΤΡΙΧΗ ΓΥΛΛΙΣ ΘΡΕΙΣΣΑ

ΜΗ. Θ[ρέϊσ]σα, ἀράσσει τὴν θύρην τις· οὐκ ὄψει
μ[ή τις] παρ' ἡμέων ἐξ ἀγροικίης ἥκει;

Tit. ΠΡΟΚΥΚΛΙ. P.

1 Θρέϊσσα ex *v.* 79 Rutherford ΘΥΡΑΝ superscr. H m. pr. P post ΘΥΡΑΝ spatium, post TIC nullum habet P ὄψει] ΟΨΙ P: ὄψῃ Meister Crusius[3] 2 μή τις Blass ΠΑΡ habet P ΑΠΟΙΚΙΗC superscr. ΓΡ m. pr. P

The first Mime describes a visit paid to a young wife, Metriche, by Gyllis, whose profession is explained by the words of the title, προκυκλὶς ἢ μαστροπός ('match-maker or pandar'). Metriche's husband, Mandris, has gone to Egypt some months ago, and from that time she has heard nothing of him. Gyllis comes in the character of a temptress, telling Metriche of the passion conceived for her by a young athlete, Gryllos, and urging her to 'commit herself to the goddess' (Aphrodite), i.e. yield herself to her lover. Metriche listens to her patiently: and then sternly commands her never to make such a proposal to her again. Only the claims of friendship have saved Gyllis from being punished as she deserves. The slave is then bidden to give Gyllis some wine: and after encomiums upon it the latter departs. For the theme compare Molière, *École des Femmes*, ii. 6, where Agnès relates to Arnolphe what has been said to her by 'le vieux suppôt de Satan.' Of Metriche Prof. Weil says (*Journal des Savants*, 1891, p. 657) 'Saluons cette honnête femme: nous ne retrouverons pas sa pareille dans le reste du recueil.' Reinach compares with Gyllis one of Régnier's characters, *Macette*. Cf. Dalmeyda, p. 26.

The scene is laid possibly at a seaport town; v. on *v.* 68. The expression μὰ τὰς Μοίρας at *vv.* 11, 66 is peculiar, and seems to point to Kos: it occurs in Theokritos ii, the scene of which is certainly Kos (Weil, *Journal des Savants*, 1892, p. 518). On the question of the date of this Mime v. Introduction, ch. I, and cf. the note on *v.* 30. The only thing certain is that we have a *terminus post quem*, viz. 270–69 B.C.

Προκυκλίς. 'Ἡ προμνήστρια (matchmaker), Hesychios. At Erythrai we find a cult of θεοὶ προκύκλιοι: cf. vi. 90. The alternative title μαστροπός (pandar) may be added as fitting more precisely the character of Gyllis in this piece. But in vi, where the title is φιλιάζουσαι ἢ ἰδιάζουσαι, the second participle can hardly be said to be more precise than the first. The Mimes numbered ii, iii, v, vii, viii have a single title; iv has a composite one, Ἀσκληπιῷ ἀνατιθεῖσαι καὶ θυσιάζουσαι.

1. **Θ[ρέϊσ]σα.** Thracian maidservants are frequently mentioned in literature. Cf. Plato *Theait.* 174 A, Ar. *Acharn.* 273 (Θρᾷττα), *Wasps* 828, *Peace* 1138. They were chiefly employed as lady's maids (ἅβραι), as in the passage before us. For the names of slaves see Strabo vii. 304 C, and compare Σύρος, Κάρ, Σκύθης, Λυδός, Φρύξ (iii. 36), and Δᾶος (v. 68).

ἀράσσει κτλ. With this opening scene we may compare the beginning of the vith and of the viith Mimes, also that of Theokritos xv (Ἀδωνιάζουσαι): cf. Introduction, ch. III. Metriche and her maid are in an inner room when the former hears a knock at the outer door. The maid is sent to see who is there. She presently opens the door, and returns to the inner room bringing with her Gyllis: Introd. ch. II.

2. **μὴ . . . ἥκει.** Cf. the use of the Indic. after ὅρα μή, as in ὅρα μὴ ... κυρεῖ, Soph. *Philokt.* 30; Goodwin, *Gk. Gr.* § 1380.

παρ' ἡμέων. This may be taken either with ἥκει or with τις. ὁ παρά τινος ἥκων = his messenger, Xen. *Kyrop.* iv. 5. 53, but also ὁ παρά τινος, Thuk. vii. 10 (Nicholson).

ἀγροικίης. This is a correction (by the first hand) of the text, which has

ΘΡ. τί[ς τὴν] θύρην—
ΓΥ. ἐγῶδε.
ΘΡ. τίς σύ; δειμαίνεις
ἆσσον προσελθεῖν;
ΓΥ. ἦν ἰδού, πάρειμ' ἆσσον.
ΘΡ. τίς δ' εἶ σύ;
ΓΥ. Γυλλίς, ἡ Φιλαιν[ί]ου μήτηρ.
ἄγγειλον ἔνδον Μητρίχῃ παροῦσάν με.
ΜΗ. κάλει· τίς ἐστιν;
ΘΡ. Γυλλίς.
ΜΗ. ἀμμία Γυλλίς;

3 *τίς τὴν* Blass: ΤΙ . Ι . . P ΘΥΡΗΝ puncto distinxit P (v. Wright, *Herondaea*, p. 176); item ΕΓΩΔΕ, CY, et (*v.* 4) ΠΡΟCΕΛΘΙΝ *ἐγῶδε* Blass: ΕÇΩΔΕ olim Kenyon 5 ΔΕ!CY. P ΓΥΛΛΙC cum accentu acuto super Ι P *Φιλαινίου* Kenyon: ΦΙΛΑΙΝ.ΟΥ P; .ΝΙΔΟC. litteris minutis in marg. (ut *Φιλαινίδος* efficeret) m. rec. 4 6 ΑΓΓΕΙΛΟΝ paragrapho sub Α posita P ΜΗΤΡΙΧΗΙ cum accentu acuto super Ι prius posito P 7 ΜΗ. *κάλει· τίς ἐστιν*; Headlam, Blass: ΓΥ. *κάλει·* ΜΗ. *τίς ἐστιν*; Bücheler: ΚΑΛΙ ΤΙC ΕCΤΙΝ· P ΑΜΜΙΑ P: *ἀμμίη* Rutherford, Bücheler

ἀποικίης. If we keep the original reading then *ἐξ ἀποικίης* = *ἐκ ξένης* 'from abroad.' But (1) the word *ἀποικίη* is peculiar in this sense, and (2) the quiet tone of this introductory passage is better suited by *ἀγροικίης*, which puts the question in a more general way. With *ἐξ ἀποικίης* the reference could only be to Mandris (*v.* 23). Cp. F. Spiro, *Wochenschr. für Klass. Philol.* 1894, c. 880.

For *ἀγροικίη* = 'the country,' L. and S. quote Plut. ii, 519 A. Herwerden (*Lexicon Dialecticum, s.v.*) adds Dittenberger [2], 177, 100 (a letter from Antigonos to Teos) *ἐγγράψαι μὲν ὁπόσους ἂν καρποὺς ἐξάγειν βούληται ἀπὸ τῆς ἀγροικίας*.

3. **τί[ς τὴν] θύρην—** sc. *ἤραξεν* from *v.* 1. Omissions of simple verbs, e. g. *λέγειν*, *ἰέναι*, are common in the colloquial style of the Mimes. Cf. i. 9; Introd. ch. V. 2. B. 9.

ἐγῶδε. For *ἐγὼ ἤδε*. For the synizesis cp. Introd. ch. V. 2. A. i. b.

4. **ἦν.** Only here in Herodas.

5. **τίς δ' εἶ σύ;** The slave does not open the door at once but calls out to know who it is that knocks. Such precautions would be the more fitting in Metriche's case, as her husband was away from home.

ἡ Φιλαιν[ί]ου μήτηρ. There may be in the name *Φιλαίνιον* a reference to the famous Hetaira *Φιλαινὶς* (Athen. viii. 335 B). The termination *-ιον* is often found in the names of Hetairai, and a daughter of Gyllis might easily join their ranks. We have, however, the name *Φιλαινὶς* on Koan inscriptions of c. 230 B.C.; cf. *Φιλαινὶς Νικηράτου* and *Φιλαινὶς Πυθονίκου* (Paton-Hicks 368, i. 71. 368, iii. 59). Assuming that Gyllis was foster-mother of Metriche (v. note on *v.* 7) *Φιλαίνιον* would be Metriche's foster-sister, and her name would be at once recognized by the slave. The corrector who wrote ·*νιδος*· in the margin may have been thinking of the famous *Φιλαινίς*, or may have been puzzled by the neuter form, in *-ιον*, of a *woman's* name.

7. **κάλει· τίς ἐστιν;** 'Call out: who is it?' We might also translate *κάλει* by 'invite her in' (Headlam). The *παράγραφος* under *v.* 6 indicates a change of speaker at the end of that line. Several other methods of both punctuating and reading have been suggested. Thus we can also take ΚΑΛΙ of the MS. to be *καλεῖ*, sc. Metriche, and give this word to the slave.

ἀμμία. Cp. *ἀμμία· μήτηρ, τροφός*: Hesychios. Some would read *ἀμμίη*, the Ionic form, for *ἀμμία* of the MS. The word is a nursery term. So Gyllis in turn calls Metriche *τέκνον* (*v.* 13).

στρέψον τι, δούλη. τίς σε μοῖρ' ἔπεισ' ἐλθεῖν,
Γυλλίς, παρ' ἡμέας; τί σὺ θεὸς [πρὸ]ς ἀνθρώπους;
ἤδη γάρ εἰσι πέντε κου, δοκέω, [μῆνες,
ἐξ οὗ σε, Γυλλίς, οὐδ' ὄναρ, μὰ τὰς Μοίρας,
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.
ΓΥ. *μακρὴν ἀποικέω, τέκνον, ἐν δὲ ταῖς λαύραις*
ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν·
ἐγὼ δὲ δραίνω μυῖ' ὅσον· τὸ γὰρ γῆρας

8 ΤΙ ΔΟΥΛΗ· deinde spatium maius P 9 ΠΑ̣Ρ superscr. ΡΟϹ m. rec. 4 P *θεὸς πρὸς* Rutherford 10 ΔΟ̇ΚЄѠ P *μῆνες* Kenyon 12 ΠΡΟϹ paragrapho sub Π posita P ΤΑΥ̇ΤΗϹ superscr. Ν m. pr. P 13 ante ЄΝ spatium habet P 15 ΜΥΙ, ΟϹΟ̇Ν P: ΜΥϹΟ̇ϹΟΝ̣ litteris minutissimis in marg. m. rec. (Wright, *Herondaea*, p. 170 (1)): *μυιὸς ὢν* Stobaios *Flor.* 116, 18 post ΟϹΟΝ spatium habet P

8. **στρέψον τι.** The meaning is doubtful; 'keep stirring a little' (Starkie), 'take yourself off' (Rutherford), 'spin a bit' (Nicholson), 'turn round a seat' (H. Richards), 'open the door a little' (cf. *στροφεύς*, 'hinge': Hertling) have been suggested. I incline to the first of these interpretations. Possibly, however, the phrase is military in origin: cf. *στρέφειν*, 'to wheel,' hence 'right about turn.' For *δούλη* used by a mistress to her servant cf. viii. 1.

The *τι* in *στρέψον τι* is characteristic of Aristophanes: cf. *Knights* 1242, *Wasps* 140, &c.

9. **παρ' ἡμέας.** This reading presents no difficulty, as *παρὰ* with the accus. of the person is of course a common construction. *πρός*, which is a variant, may have been suggested by *πρὸς ἀνθρώπους*.

τί σὺ θεὸς [πρὸ]ς ἀνθρώπους; Seneca (cf. on iii. 75) has a parallel expression, perhaps derived from Herodas, in his *Apokolokyntosis* (c. 13); where Narcissus receives his master Claudius, entering Hades from the world above, with the words *quid di ad homines?* Cf. Robert Blair, *The Grave*, *v.* 586,

Visits | Like those of angels, short
and far between.

10. **πέντε κου** = *μάλιστα πέντε*. 'About five months, I think.' The interrogative *κοῦ* occurs eight times in Herodas, the indefinite *κου* twice (here and *v.* 27).

κου, Ionic for *που*, is frequently found in the Papyrus; so *κως κοθεν κοῖος* &c. See Introduction, ch. V (Dialect). For some cases where *π* is found in these words see ii. 28 (*ποίου*), ii. 56 (*πῶς*), vi. 18, 27 (*ποτε*), vii. 22 (*ὅπως*), vii. 44 (*οὔπω*).

δοκέω. An Ionic use: cf. Ar. *Peace* 47.

11. **ἐξ οὗ κτλ.** Cf. *vv.* 23–4.

οὐδ' ὄναρ. Cf. *Anthol. Pal.* v. 76 *καὶ νῦν τῶν προτέρων οὐδ' ὄναρ οὐδὲν ἔχει.* This expression is usually found in negative sentences. The construction of the present passage is virtually negative. 'For five months no one has seen you.'

μὰ τὰς Μοίρας. Cf. i. 66, iv. 30, and Introduction to this Mime: Theokr. ii. 160 *ναὶ Μοίρας.*

13. **μακρὴν ἀποικέω.** Cf. Introduction, ch. III (Theokritos and Herodas).

τέκνον. Cf. on *v.* 7: so *vv.* 21, 85. When Gyllis finally makes her appeal at *v.* 61, she uses the even more affectionate expression *ὦ τέκνον μοι, Μητρίχη.*

14. **ἄχρις ἰγνύων.** (From *ἰγνύς*) *poplite tenus.* *ἰγνυῶν* (from *ἰγνύη*) would give a spondee in the fourth foot. For the state of the streets in Greek towns cf. Ar. *Wasps* 259.

15. **δραίνω.** Cf. ii. 95 *ἡ Κῶς . . . . κόσον δραίνει.*

μυῖ' ὅσον. This is clearly the reading of the Papyrus, which has *μυι, ὅσον*, the *coronis*(,) marking the elision of a vowel: cf. Introd. ch. IV. A marginal note has in very small characters the reading *μυσοσον*, i. e. *μῦς ὅσον.* Stobaios refers to this passage (*Florilegium* 116, 18): his text is corrupt, giving *μυιὸς ὤν*, but this points rather to *μυῖ' ὅσον* than to *μῦς ὅσον.* Cf. Petronius 42 *minoris quam muscae sumus.* The fly is used by Simonides, *fr.* 32, to exemplify the transitoriness of human life: *ἄνθρωπος ἐὼν μή ποτε φάσῃς ὅτι γίγνεται αὔριον· ὠκεῖα γὰρ οὐδὲ τανυπτερύγου μυίας οὕτως ἁ μετάστασις.* Thus *μυῖα* leads up very well to the next words of Gyllis.

ἡμέ]ας καθέλκει χἠ σκιὴ παρέστηκεν.
ΜΗ. ἔπισχ]ε, καὶ μὴ τοῦ χρόνου καταψεύδεο,
οἵη τ' ἔτ' εἶ] γάρ, Γυλλί, χἠτέρους ἄγχειν.
ΓΥ. σίλ[λα]ινε ταῦτα· τῆς νεωτέρης ὑμῖν
πρόσεστιν, ἀλλ' οὐ τοῦτο μή σε θερμήνῃ.
ἀλλ', ὦ τέκνον, κόσον τιν' ἤδη χηραίνεις

16 ἡμέας Kenyon punctum post ΠΑΡΕϹΤΗΚΕΝ habet P 17 ἔπισχε Stadtmüller: ante Ε scriptum fuisse vel Δ vel Λ, Μ, Κ, Χ putat Blass: ἄπερρε Palmer: σίγη τε Bücheler ΚΑΤΑΨΕΥΔΟΥ P superscr. ϹΟ m. rec. 2, rursus Ε superscr. m. rec. 4 18 οἵη τ' ἔτ' εἶ Tucker: γῆρας φιλεῖ Rutherford: ἰσχὺν ἔχεις Bücheler: οὗτος φιλεῖ Zielinski sub initium versus paragraphum habet P 19 ϹΙΛ..ΙΝΕ P ταῦτα cum seqq. coniungunt Nicholson, Headlam, Blass ΝΕΩΤΕΡΗϹ superscr. Ι P ΥΜΙΝ cum accentu ^ super Ι P 20 post ΠΡΟϹΕϹΤΙΝ spatium habet P ἀλλ' οὐ ..... θερμήνῃ Metrichae dant Crusius, Hicks ΘΕΡΜΗΝΗ P

With regard to the reading μῦς, it is not so suitable in itself, and the suggested parallel μῦς ἐν πίσσῃ, ii. 62, is not really similar. The addition of ἐν πίσσῃ makes all the difference. There are, however, certain fables where μῦς and μυῖα appear in different versions: Crusius, *Unters*. 169.

16. **καθέλκει.** Cf. *Anthol. Pal*. vi. 254 ἕλκειν εἰς 'Αΐδην ἡνίκ' ἔμελλε χρόνος. The metaphor is apparently taken from the victims being dragged down by Charon into his boat: cf. Hermesianax *ap*. Athen. xiii. 597 Χάρων .. ἕλκεται εἰς ἄκατον ψυχάς: and not from the depression of the pan of a balance (as in Soph. *O. T*. 961 σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή).

χἠ σκιὴ παρέστηκεν. σκιὴ is a poetical variety for θάνατος or Κῆρες, so cf. *Il*. xvi. 853 παρέστηκεν θάνατος, Mimnermos ii. 5 Κῆρες δὲ παρεστήκασι μέλαιναι. A passage is quoted from the **Μολπεινὸς** of Herodas (x *infra*, *fr*. 13 Bücheler) which speaks of the age of sixty years as the Psalmist speaks of seventy: ὡς τυφλὸς οὑπέκεινα τοῦ βίου καμπτήρ· | ἤδη γὰρ αὐγὴ τῆς ζοῆς ἀπήμβλυνται.

17. **μὴ τοῦ χρόνου καταψεύδεο.** 'Do not bring false charges against your years, for you could still embrace a lover.' For the use of ἄγχειν cf. ii. 12 (probably of a garrotter). Ar. *Lys*. 81 (κἂν ταῦρον ἄγχοις) perhaps suggested it. Blümner (*Philol*. li. 115) translates 'you can still torment other lovers,' but this use of ἄγχω is doubtful.

19 sq. Gyllis pretends to be displeased that Metriche makes light of her complaints against old age.

σίλ[λα]ινε ταῦτα. Probably ταῦτα should go with σίλλαινε. Cf. v. 29 ταῦτα ... πληκτίζευ. σίλλος is in literature a jest or squib. Cf. the σίλλοι of Timon.

τῆς νεωτέρης κτλ. sc. τὸ σιλλαίνειν. 'It is the nature of young women to banter.' For πρόσεστι cf. Ar. *Clouds* 588, Soph. *Ai*. 1079. Gyllis is not enraged, as some commentators have said, failing to understand the light playful tone of the conversation.

20. **ἀλλ' οὐ τοῦτο κτλ.** These words belong to Gyllis in the sense 'you will never gain anything by such jesting,' lit. 'this will never warm you,' i.e. gratify or profit you. For θερμαίνειν in this sense cf. χαρᾷ | θερμαινόμεσθα καρδίαν, Eur. *El*. 401. Nicholson (*Academy*, Sept. 26, 1891) sees an allusion to the μία κοίτη of *v*. 22. Others give the words to Metriche, assigning to them the sense 'do not let this annoy you.' Against this may be urged: (1) the words seem somewhat abrupt, (2) the use of οὐ μὴ is very questionable, (3) there is no paragraphus to mark a change of speaker. There is no difficulty in giving ἀλλὰ twice (in *vv*. 20 and 21) to the same speaker. Gyllis pauses after θερμήνῃ.

Palmer reads τῆς ν. ὑμῖν | πρόσεστιν— ἀλλ' οὐ τοῦτο, μή σε θερμήνῃ 'you younger women have ('a malicious devil in you,' or something of that sort: aposiopesis after πρόσεστιν): but I won't say this for fear it may put you in a passion.'

21. **ἤδη χηραίνεις.** The spondee in the fifth foot is found twenty-six times in the 700 lines or so of which the poems

χρόνον, μόνη τρύχουσα τὴν μίαν κοίτην;
ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις,
δέκ' εἰσὶ μῆνες, κοὐδὲ γράμμα σοι πέμπει,
ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς.
κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα,
ὅσσ' ἔστι κου καὶ γίνετ', ἔστ' ἐν Αἰγύπτῳ·
πλοῦτος, παλαίστρη, δύναμις, εὐδ[ίη, δ]όξα,
θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,

23 ΜΑΝΔΡΙC cum accentu acuto super A P 25 ЄΚΛЄΛΗΤΑΙ superscr. C m. rec. P super ΚΑΙΝΗC superscriptum ·Λ· (=λείπει): ita Palmer; in marg. ΚΥϹΗC superscr. ΛΙΚΟC (ut κύλικος efficeret) m. rec. 26 ΚΙ cum accentu ^ P 28 εὐδίη, δόξα Kenyon 29 ΘЄΑΙ cum accentu acuto super Є P, scilicet ne quis pro θεαὶ (*divae*) id verbum caperet

consist. See ii. 9, 19, 26, &c.: Kenyon's note here gives the complete list. Cf. Witkowski, p. 12.

22. **τρύχουσα κτλ.** Cf. i. 37–8; Verg. *Aeneid* iv. 32 *Solane perpetua maerens carpere iuventa?* (R. Ellis).

23. **Μάνδρις.** The husband of Metriche. The name is connected by Meister with the river-name Μαίανδρος. Cf. Pape-Benseler, Μανδρόβουλος (Samos), Μανδρογένης (Magnesia), &c.

24. **οὐδὲ γράμμα.** 'Not a letter' (of the alphabet): *ne litteram quidem*. As we say 'not a word' (or 'line'). Cf. on iii. 22.

25. **πέπωκεν ἐκ καινῆς.** The writers of the Anthology often speak of love as a draught which the lover drinks from the lips of the loved one. *Anthol. Pal.* v. 305 μεθύω τὸ φίλημα, πολὺν τὸν ἔρωτα πεπωκώς. Meleager in *Anthol. Pal.* xii. 133 ψυχῆς ἡδὺ πέπωκα μέλι. There are two marginal notes in the Papyrus: one, in a hand similar to or identical with that of the first hand, exhibits the gloss κυσης. The other, in a later hand, has κυλικος, the letters λικος being written above the σης of κυσης. The phrase is of a proverbial nature, and it is hard to say precisely what word should be supplied. With ἐκ τετρημένης however (iii. 33) we must supply κύλικος. For the ellipse cf. Λάτμιον κνώσσειν (viii. 10), γλυκὺν πιεῖν (vi. 77), χιλίας ἐγκόψαι (v. 33). ἐκ καινῆς may also be adverbial: *de integro* (cf. Thuk. iii. 92); 'has drunk afresh (of the cup of love)': but this is not so probable.

26. **κεῖ.** For this, which = ἐκεῖ, cf. Archilochos 160.

οἶκος τῆς θεοῦ. Crusius takes this to be a hyperbole, like the use of 'Paradise.' Certainly the words that follow, τὰ γὰρ πάντα κτλ., are more intelligible if this be the meaning than if we limit οἶκος τῆς θεοῦ to the temple of Aphrodite in Alexandria. For the meaning 'Paradise' Crusius quotes Lukian, *de merc. cond.* 15, p. 670 ὥσπερ ἐς τοῦ Διὸς τὸν οἶκον παρελθὼν πάντα τεθαύμακας, and the expression θεῶν οἶκοι in Babrius. There seems however to be no parallel to οἶκος τῆς θεοῦ in this wider sense. The words mean rather that all Egypt is the home of Aphrodite (cf. *v.* 62 τῇ θεῷ): i.e. the chosen abode of the goddess of love and pleasure. Others translate 'there (in Egypt) is a veritable temple of *Artemis*.' This great temple might conceivably stand for Ionians as an epitome of all that was most wonderful in the world, but τῆς θεοῦ here ought to bear the same sense as τῇ θεῷ at *v.* 62.

28. **εὐδίη,** 'peace': an Alexandrian use of the word. Cf. the Rosetta stone, *C. I. G.* 4697. 11 τὴν Αἴγυπτον εἰς εὐδίαν ἀγαγεῖν.

29. **νεηνίσκοι.** Probably the young courtiers of Philadelphos are meant. Cf. Suidas, βασίλειοι παῖδες ἑξακισχίλιοι, οἵτινες κατὰ πρόσταξιν Ἀλεξάνδρου τοῦ Μακεδόνος τὰ πολεμικὰ ἐξήσκουν ἐν Αἰγύπτῳ. They were called by the Macedonian term μέλλακες. Kos was itself famous for the beauty of its young men: Paton-Hicks, Introd., p. xi, who quote Damoxenos *ap.* Athen. i. 15 B (θεοὺς γὰρ φαίνεθ' ἡ νῆσος φέρειν). Introd. ch. I.

κάτω, τέθνηκ'·] οὐ μηδὲ εἷς ἀναστήσῃ
ἡμέας, γύναι]· τὸ δεῖνα δὲ ἄγριος χειμὼν
ἐ[ξ ε]ὐ[δίης ἐνέπ]εσε, κοὐδὲ εἷς οἶδεν
τὸ μέλλο]ν ἡμέων· ἄστατος γὰρ ἡμείων
ὁ καιρὸς ἥβης·] ἀλλὰ μή τις ἕστηκε
σύνεγγυς ἡμῖν;
ΜΗ. οὐδὲ εἷς.
ΓΥ. ἄκουσον δὴ
ἅ σοι χρ[εί]ζουσ' ὧδ' ἔβην ἀπαγγεῖλαι.
ὁ Ματαλ[ί]νης τῆς Παταικίου Γρύλλος,

43 *κάτω, τέθνηκ'·* scripsi (v. adnotatt.) 44 *ἡμέας, γύναι· τὸ δεῖνα* scripsi: . ΜΕΑC . . Ν . . ΤΟΔΙΝΑ adgnoscit Diels: ΜΕ . . . . ΑΙ . . . ΤΟΔ . . . olim, nunc vero . ΜΕΑ̣ . . . ΑΙ . ΤΟΔ . . . Kenyon: *τὸ δῶμα δὲ* Bücheler 45 *ἐξ εὐδίης ἐνέπεσε κοὐδὲ* Crusius, qui Ε . . Υ̣ . . . . Ε̣C̣Ε̣ ante ΚΟΥΔΕ adgnoscere sibi videtur 46 *τὸ μέλλον* Headlam, Bücheler . . . . Ν̣ Ρ *ἡμείων*] ΗΜΙΩΝ ex ΗΜΕΩΝ facto P; superscr. ΑΝΘΡΩΠΟΙC (sub ΟΙC deleto ΩΝ) manus recentissima 47 *ὁ καιρὸς ἥβης* Headlam: . . . . Μ̣Η̣C̣ nunc Kenyon, sed dubitanter: *ζοή.* ΜΗ. *τί οὖν φῇς*; Zielinski: *ζοή.* ΜΗ. *τί οὖν μῇς*; Blass ΕCΤΗΚΕC, C ad finem postea deleto P 48 CΥΝΕ̣ΓΓΥC̣ P ΗΜΩΝ, Ι super Ω scripto P post ΗΜΙΝ et post ΕΙC spatium 49 *χρεῖζουσα* Hardie, Bücheler 50 ΟΜΑΤΑΚΙΝΗC superscripto Λ P; super Α prius signum ¯, super Α posterius ˘ exstat ·ΓΥΛΛΟC· P: in marg. ·ΓΡΥΛ· m. rec. 4

Blass as ΝΟΥ, which may be a trace of *τέθνηκεν οὐ*: we may then supply the first foot by *κάτω* (with *ἔλθῃ*).

44 sq. **τὸ δεῖνα.** 'By the bye,' v. Starkie on Ar. *Wasps* 524. This idiom is used when a person suddenly recollects something; also when one is unwilling to give an object its proper name. For (1) cf. Ar. *Birds* 648 *ἀτὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν*, *Lys.* 921 *ἀτὰρ τὸ δεῖνα ψίαθός ἐστ' ἐξοιστέα*, 'Oh, but I forgot, I must bring out a mat'; for (2) *Acharn.* 1149 *sens. obsc.* of something one does not wish to name. Cobet deals with the phrase at *V. L.* p. 108.

ἄγριος χειμών. The parallels quoted by Crusius (*Unters.* p. 14) make it probable that this was contrasted with some word like *εὐδίη*: cf. Pindar, *Isth.* vi. (vii) 38 *εὐδίαν ὄπασσεν ἐκ χειμῶνος.* Menander, *Monost.* 751 *χειμὼν μεταβάλλει ῥᾳδίως εἰς εὐδίαν.*

46. **ἡμέων . . . ἡμείων.** The juxtaposition of the two forms of the pronoun is remarkable. There seems to be a difference in sense. *ἡμέων* (with *οὐδὲ εἷς*) = 'of us mortals.' *ἡμείων* 'of us women.'

The form *ἡμείων* is not found again in Herodas, but it is good Ionic (see Homer, *Od.* xxiv. 170) and it is not at all likely to be a conjecture. On the other hand *ἀνθρώποις*, a correction by a hand which Dr. Kenyon regards as different from any of the other hands that have corrected the text, has the appearance of being a conjecture to avoid the uncommon form *ἡμείων*.

For the sentiment cf. *Anth. Pal.* xi. 56 *πῖνε καὶ εὐφραίνου· τί γὰρ αὔριον ἢ τί τὸ μέλλον | οὐδεὶς γιγνώσκει*, after [Anakreon] 41 *πόθεν οἴδαμεν τὸ μέλλον; ὁ βίος βροτοῖς ἄδηλος.*

47. **ὁ καιρὸς ἥβης.** This suggestion for the beginning of the line (due to Headlam) is based upon Kaibel, *Ep.* 502. 16 and 699: cf. also Ar. *Lys.* 596 *τῆς δὲ γυναικὸς σμικρὸς ὁ καιρός, κἂν τούτου μὴ 'πιλάβηται | οὐδεὶς ἐθέλει γῆμαι ταύτην.*

Gyllis thinks that it is now time to come to the point: but she first ascertains that there are no eavesdroppers.

49. The order is *ἃ σοι χρείζουσα ἀπαγγεῖλαι ὧδε ἔβην.* For other examples of inverted order cf. iii. 19–21, Introd. ch. V. 2. B. 10.

χρ[εί]ζουσα. So *χρείζεις*, vii. 64, but *χρῄζῃς*, i. 31; cf. ii. 49, 83.

50. It is noticeable that Gryllos has

ὁ πέντε νικέων ἆθλα—παῖς μὲν ἐν Πυθοῖ,
δὶς δ' ἐν Κορίνθῳ τοὺς ἴουλον ἀνθεῦντας,
ἄνδρας δὲ Πίσῃ δὶς καθεῖλε πυκτεύσας—,
πλουτέων τὸ κ[αλ]όν, οὐδὲ κάρφος ἐκ τῆς γῆς
κινέων, ἄθικτ[ο]ς [ἐς] Κυθηρίην, σφρηγίς,

54 τὸ καλὸν Hicks, Bücheler ΚΑΡΠΟϹ superscr. Φ m. pr. P 55 ἄθικτος ἐς Hicks: ἄθικτος ναὶ Bücheler post ΚΥΘΗΡΙΗΝ spatium maius

a metronymic, not a patronymic: cf. iii. 48 τοῦ Μητροτίμης ... Κοττάλου. On supposed traces of the matriarchate in Kos which would give rise to this system of nomenclature cf. P.-H. p. 256 sq., Herzog, p. 183 sq. Rayer, Meister, and Töpfer attribute the matriarchate to the early Karian settlers. We cannot, however, lay much weight on the passages in Herodas as evidence of the matriarchate: thus at iii. 48 it is natural that Metrotime, who is speaking, should call Kottalos 'the son of Metrotime.'

Ματαλ[ί]νης. Cf. Μυρταλίνη vi. 50, and on Koan inscriptions Αἰσχυλῖνος Δροσῖνος Φιλῖνος. The name Ματαλίνη seems preferable to Ματακίνη, the original reading.

Παταικίου. This has been usually taken as from a masculine Παταίκιος; cf. Παταικίσκος (iv. 63 and note). Herzog, however, takes it as from a neuter Παταίκιον; cf. Φιλαίνιον (*v.* 5). We have on a Koan inscription Παταικ— which Herzog completes to Παταίκιον (*Koische Forschungen*, 12. 13). The name is, perhaps, Phoenician: cf. Παταικὸς in Hdt. iii. 37 (*ibid.* p. 51).

Γρύλλος. Cf. x. 2 (Μολπεινός) quoted on *v.* 15. The name is applied in both passages to a man in the full vigour of life. It is found in the lists of victors in the Olympian games; Crusius *Unters.* p. 173.

51. **νικέων ἆθλα.** The accus. is a species of the internal accus.: cf. νικᾶν ψήφισμα, γνώμην, κτλ. Introd. ch. V. 2. B. 2. c. ἆθλα in pure Ionic would be ἄεθλα. The contracted form is, however, found on Ionic inscriptions.

ἐν Πυθοῖ. For the dative (locative) with or without preposition cf. Introd. ch. V. 2. B. 2. b. iv.

At the Pythian games were first introduced certain contests for boys, including the δόλιχος and the δίαυλος.

52. **δὶς δ' ἐν Κορίνθῳ.** The Isthmian games included contests for ἀγένειοι, as the class of competitor here alluded to was technically called.

ἴουλον ἀνθεῦντας. For the accus. v. Introd. ch. V. 2. B. 2. c; Theokr. xxv. 16; Pindar, *Ol.* iii. 23. For the sense cf. Pindar, *Nem.* v. 6 οὔπω γένυσι φαίνων τέρειναν ματέρ' οἰνάνθας ὀπώραν.

53. **ἄνδρας δὲ Πίσῃ.** Gryllos has steadily climbed the ladder of athletic achievement. He now crowns his triumphs by a victory at Olympia: Pindar, *Ol.* i. 7. For the locative Πίσῃ cf. Introd. ch. V. 2. B. 2. b. Gryllos may have been modelled on Philinos, the famous Koan runner (mentioned by Theokr. ii. 115), who won the prize in the δίαυλος at Olympia on at least two occasions, namely B.C. 264, 260: Förster, *Die Sieger in den olympischen Spielen*, nos. 440–45.

καθεῖλε. Cf. μοῖρα τὸν φύσαντα καθεῖλε, Soph. *Ai.* 517; Eur. *El.* 1143.

54 sq. **πλουτέων τὸ κ[αλ]όν.** καλὸν is a trochee in H.; cf. iii. 18, iv. 58, 88, vii. 24. vii. 115 is the only exception (v. *ad loc.*). The adverbial phrase τὸ καλόν = καλῶς (σφόδρα), is found in Theokritos iii. 3, Τίτυρ' ἐμὶν τὸ καλὸν πεφιλαμένε: Kallimachos, *Ep.* 56. It seems to be of a colloquial nature, like the phrase which follows.

οὐδὲ κάρφος ... κινέων. 'Not stirring so much as a twig (chip) from the ground,' i. e. of a quiet disposition.

We find κάρφος κινεῖν used absolutely in iii. 67 in the phrase κινοῦντα μηδὲ κάρφος, i. e. remaining perfectly quiet (v. *ad loc.*). Suidas has μηδὲ κάρφος κινεῖν· ἐπὶ τῶν ἡσύχων.

ἄθικτ[ο]ς [ἐς] Κυθηρίην. Like ἄθικτος Κυπρίδος. 'Untouched with regard to love,' 'heart-whole.' For ἄθικτος cf. ἄθικτον εὐνήν, Eur. *Hel.* 795, and ἄθικτος· ἡ παρθένος, in Bekker's *Anecdota*, 828.

There is not room for [ναί], which some read in preference to [ἐς]. After

ἰδών σε καθόδῳ τῆς Μίσης ἐκύμηνε
τὰ σπλάγχν᾽ ἔρωτι καρδίην ἀνοιστρηθείς·
καί μευ οὔτε νυκτὸς οὔτ᾽ ἐφ᾽ ἡμέρην λείπει
τὸ δῶμ[α, τέ]κνον, ἀλλά μευ κατακλαίει
καὶ ταταλίζει καὶ ποθέων ἀποθνήσκει.

56 ΚΑΘΟΔΩ̣Ι̣Τ̣Η̣Ϲ̣ ΜΙϹΗϹ P: super O accentus acutus: super I voc. ΜΙϹΗϹ et signum ˘ et accentus acutus exstant 58 *ἐφ᾽ ἡμέρῃ* vel *ἐφ᾽ ἡμέρης* coniecit Headlam 59 *τὸ δῶμα, τέκνον* Kenyon 60 ΤΑΤΑΛΙΖΕΙ, super Α prius accentu gravi posito P

Κυθηρίην there is a space in P, which indicates that *σφρηγὶς* is not to be joined on to what precedes, but taken separately. Rutherford's reading, *ἢν σφρηγίς*, 'look, his seal,' is rather abrupt. I have followed J. H. Wright (*Herondaea*, pp. 187 sqq.) in taking *σφρηγὶς* to introduce the conception of secrecy, of caution and silence in matters of love and intrigue (cf. i. 47, vi. 70). 'Untouched by love, a veritable seal for secrecy.' Cf. *σφρήγιζε τὸν λόγον σιγῇ*, Solon, in Stobaios *Serm.* iii. 79; *ἀρρήτων ἐπέων γλώσσῃ σφρηγὶς ἐπικείσθω*, Lukian in *Anth. Pal.* x. 42. The more usual method is to connect *σφρηγὶς* with the preceding words, and to translate 'a seal untouched (unused) for purposes of love,' comparing *λυσαμένη δ᾽ ἄψαυστον ἑῆς σφρηγῖδα κορείης*, Nonnos, *Dionys.* ii. 305; but the space in P after **Κυθηρίην** must be taken into account. Introd. ch. IV. For the use of *ἐς* = with regard to, v. Introd. ch. V. 2. B. 7. iii. Blass (*G. G. A.*, 1892, pp. 230 ff.) has also proposed to take *σφρηγὶς* separately, in the sense, however, of *hart wie ein Siegelstein*.

56. **καθόδῳ τῆς Μίσης.** At such festivals, especially in the *παννυχίδες*, the passion of love was often kindled in the breasts of the young men and maidens present, e.g. in Theokritos ii. 65 Simaitha is thus fired with love for Delphis. *Anthol. Pal.* v. 193 *ἡ τρυφερή μ᾽ ἤγρευσε Κλεὼ τὰ γαλάκτιν᾽, Ἄδωνι,* | *τῇ σῇ κοψαμένη στήθεα παννυχίδι*. So also in Plautus and Terence, who are in this no doubt drawing on their Greek originals. Rohde, *d. griech. Roman* 145; Crusius, *Unters.* p. 17.

Μίση is one of the deities associated with Demeter: see *Philologus*, vol. lii (1894), pp. 1 sqq., 577 sqq., for the inscription *Ἄνθις ἱέρεια Μίσῃ Κόρῃ τὸν βωμὸν ἀνέθηκε*. The 42nd Orphic Hymn describes her as *πάρεδρος* of Dionysos, and gives her the titles *ἁγνὴ* and *ἄρρητος ἄνασσα*. Mise dwells in Eleusis (with Demeter, Kore), Phrygia (with Kybele), Cyprus (with Aphrodite), and Egypt (with Isis). She is a goddess of the underworld like Kore: and has a *κάθοδος*, or descent to the nether regions, similar to the more famous *κάθοδος τῆς Κόρης*. This festival would no doubt be celebrated at night with torchlight processions. For *κάθοδος* Palmer refers to Prop. v. 8. 5 *qua sacer abripitur caeco descensus hiatu* (of the descent to the cave of the serpent at Lanuvium).

ἐκύμηνε. Cf. vi. 68 *τὤμματ᾽ ἐξεκύμηνα*, used likewise of the eagerness inspired by the object of desire. *ἐκύμηνε*, which is transitive, governs *τὰ σπλάγχνα* (*v.* 57).

57. **ἔρωτι κτλ.** Cf. Menander, *Leuk.* iv. p. 158 M. *οἰστρῶντι πόθῳ*. *οἶστρος* is often applied to frenzied passion, chiefly love. *ἀνοιστρέω* occurs in Eur. *Bacch.* 979.

58. **ἐφ᾽ ἡμέρην.** There seems to be no other example of the accus. with *ἐπὶ* in the sense 'by day.' Headlam (*C. R.* 1899, vol. xiii. p. 151) would therefore read either *ἐφ᾽ ἡμέρῃ* or *ἐφ᾽ ἡμέρης*.

59. **κατακλαίει.** 'Makes moan to me.' For the gen. with compounds of *κατὰ* cf. Introd. ch. V. 2. B. 7. iv. b.

60. **ταταλίζει.** Cf. vi. 77. The word is connected with *τατᾶ*, a *Kose-name* used by a son to his mother, iii. 79: cf. *τατί*, used by a slave to her mistress, v. 69. So *πατερίζω*, 'I call (some one) *πατήρ*,' *παππάζω*, 'I call him *πάππος*.' Others compare the German *tätscheln*, 'to stroke,' 'caress,' and refer to vi. 77, where the verb comes after *τὸ φαλακρὸν καταψῶσα*.

ποθέων ἀποθνήσκει. Similarly Ovid (*Ars* i. 365) gives hints to the lover trying to seduce a deserted wife: *tum de te narret* (sc. the pandar), *tum persuadentia verba* | *addat, et insano iuret amore mori.*

ἀλλ' ὦ τέκνον μοι Μητρίχη, μίαν ταύτην
ἁμαρτίην δός· τῇ θεῷ κατάρτησον
σαυτήν, τὸ [γ]ῆρας μὴ λάθῃ σε προσβλέψαν.
καὶ δοιὰ πρήξεις· ἡδέω[ς ζ]ή[σεις καὶ πρὸς
δοθήσεταί τι μέζον ἢ δοκεῖς. σκέψαι,
πείσθητί μευ· φιλέω σε, να[ὶ] μὰ τὰς Μοίρας.
ΜΗ. Γυλλί, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει

61 ΜΗΤΡΙΧΗΙ deleto Ι ad fin. P: *Μητρί, τὴν* Meister 63 *τὸ γῆρας* Kenyon 64 ΔΙΑΠΡΗΞΕΙC superscr. O m. rec. P post ΠΡΗΞΕΙC spatium maius P ΗΔΕ̣Ω̣ .. Η̣ .... P: *ἡδέως ζήσεις καὶ πρὸς* Crusius: *ἡδέως ζήσεις καί σοι* F. D.: *ἡδέως δὴ τερφθείσῃ* Diels: *ἡδέως τε κερδήσῃ* Blass 65 ΔΟΘΗCΕΤΑΙ cum paragrapho, quae postea deleta est, P (cf. Wright, *Her.* p. 179) 66 ΠΕΙCΘΗΤΙ cum paragrapho subscr P *μευ*] *μοι* nonnulli 67 ΓΥΛΛΙ P: *γύναι* Stobaios *Flor.* 116, 24: *Γυλλίς* Rutherford, Bücheler post ΓΥΛΛΙ spatium

61. **ὦ τέκνον μοι.** Cf. Eur. *Or.* 124 *ὦ τέκνον μοι*, Hdt. i. 207 *τά μοι παθήματα*: and Wackernagel, *I.F.* i. 362, on the possessive use of the personal pronoun. Cf. too *v.* 13. Meister would read here **Μητρί, τὴν μίαν ταύτην** for **Μητρίχη, μίαν ταύτην** (**Μητρὶ** a *Kose-name* for **Μητρίχη**), on the ground that the article is elsewhere always inserted with *οὗτος, ὅδε, κεῖνος*. Cf. v. 72 *ἄφες παραιτεῦμαί σε τὴν μίαν ταύτην | ἁμαρτίην*: also v. 26, 38 *τὴν ἁμαρτίην ταύτην*. But cf. Goodwin, *Gk. Gr.* § 945, who quotes Xen. *Anab.* iv. 7 *ὁρῶμεν ὀλίγους τούτους ἀνθρώπους*, and other instances, where 'the demonstrative is equivalent to *here* or *there*.' So **Μητροῦς τῆσδε**, vii. 107, 'of Metro here.'

62. **δός.** 'Grant as a favour,' *concede, dona.*

τῇ θεῷ κατάρτησον. On the lips of Gyllis *ἡ θεὸς* would naturally mean Aphrodite. There was an **Ἀφροδίσιον** in Kos (P.-H. 387, date about 240 B.C.), and a guild of **Ἀφροδισιασταί** (P.-H. 155). Two paintings of Apelles and the 'veiled Aphrodite' of Praxiteles at Kos testify to the honour in which the goddess was held there.

In popular belief Aphrodite had the power of averting old age. Cf. Plutarch *Sympos.* iii. 6. 4, where we have the words of a popular saying, *ἀνάβαλ' ἄνω τὸ γῆρας | ὦ καλὰ Ἀφροδίτα.* In Sparta we hear of an **Ἀφροδίτη Ἀμβαλογήρα** (Pausanias iii. 18. 1). Thus in the text Metriche is to attach herself to Aphrodite: *τὸ γῆρας μὴ λάθῃ σε προσβλέψαν.* She is in fact to become a *ἱερόδουλος* of Aphrodite by a single act of worship; cf. Jackson, *Proceedings of Cambridge Philological Society*, 1903, p. 14. Others punctuate after *θεῷ* instead of after *δός*, taking *ἁμαρτίην δὸς τῇ θεῷ* together, and translating *κατάρτησον σαυτὴν* by 'watch yourself,' '*prends garde*.' *καταρτᾶσθαι* = *σωφρονεῖν*, cf. Hdt. iii. 80, ix. 66 (v. Herwerden, *Lexicon Dialecticum, s.v.*). The verb is found in one other place in H., v. 67, where it is = 'to hang' in the literal sense.

63. **λάθῃ . . . προσβλέψαν.** 'Steal upon you (lit. look upon you) before you know.'

64. **καὶ δοιὰ πρήξεις**, 'you will gain two advantages.' We must punctuate after *πρήξεις*, as the space in P indicates. The two advantages are then described by the words that follow. We should expect Gyllis to say 'You will enjoy Gryllos' love, and you will also be richly rewarded.' This sense would be given by *ἡδέως ζήσεις καὶ πρός κτλ.*, or by *ἡδέως . . . καί σοι κτλ.* In any case *v.* 65 seems to refer to a tangible reward in contrast with love for its own sake. Gyllis estimates others by her own standard.

The future *ζήσεις* seems necessary owing to *δοθήσεται*. For the spondee in the fifth foot v. on *v.* 21. For *ζῆν ἡδέως* cf. Menander 650 (Kock).

66. **πείσθητί μευ.** The genitive is used with *πείθεσθαι* four times in Herodotos, i. 126; v. 29, 33; vi. 12. It seems to be an Ionic idiom, but occurs in Attic at Eur. *I. A.* 726; Thuk. vii. 73.

φιλέω σε. *Amo te.* In vii. 4 *ἐγὼ φιλῶ σε* is taken by some in this way as a formula of welcome (v. *ad loc.*).

να[ὶ] λ Cf. Introd. ch. V. 2. A. xii.

67. **Γυλλί.** There is no need to read

τὸν νοῦν· μὰ τὴν γὰρ Μάνδριος κατάπλωσιν
καὶ τὴν φίλην Δήμητρα, ταῦτ' ἐγὼ ἐξ ἄλλης
γυναικὸς οὐκ ἂν ἡδέως ἐ[π]ήκουσα,
χωλὴν δ' ἀείδειν χώλ' ἂν ἐξεπαίδευσα
καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἡγεῖσθαι.
σὺ δ' αὖτις ἔς με μηδὲ ἕν, φ[ί]λη, τοῖον
φέρουσα χώρει· μῦθον ὃς μιτρηίαισι
πρέπει γυναιξί, ταῖς νέαις ἀπάγγ[ε]λλε·
τὴν Πυθέω δὲ Μητρίχην ἔα θάλπειν
τὸν δίφρον· οὐ γὰρ ἐνγελᾷ τις εἰς Μάνδριν.

68 post ΝΟΥΝ spatium Κ . ΤΑΠΛΩϹΙΝ denique cognovit Kenyon 69 ЄΓΩ . Ξ ut videtur P: ἔγω[γ]ε Kenyon 71 ΧΩΛΟΝ superscr. A m. rec. 2 P 73 sq. μηδὲ ἕνα . . . . φέρουσα χώρει μῦθον· ὃν δὲ γρήαισι πρέπει κτλ. Blass 74 μιτρηίαισι Bücheler: ΜЄΤΡΗΙΑΙϹ P 76 ΠΥΘЄΩΔЄ (Π ex ΔΙ m. pr. facto) P super Є ad fin. accentus gravis exstat 77 ΤΟΝ ΔΙΦΡΟΝ super ΜΗΤΡΙΧΗΝ m. pr., litteris ΜΗΤΡΙΧΗ deletis: ΜΗΤΡΙΧΗΝ primo dederat P ΜΑΝΔΡΙΝ cum accentu acuto super A P

Γυλλί[ς]. In *v.* 18 Γυλλὶ occurs with ῐ, but we may scan *v.* 67 with an initial choriambus (–◡◡–) or regard the ι as lengthened by the ictus; cf. iii. 7, iv. 20. The position of the name coming first in the sentence increases the impressiveness of Metriche's words. Stobaios (*Flor.* 116. 24) quotes as far as τὸν νοῦν, but with γύναι (ΓΥΝΑΙ for ΓΥΛΛΙ).

τὰ λευκὰ τῶν τριχῶν. This is somewhat more emphatic than αἱ λευκαὶ τρίχες. Cf. iii. 52 τὠμβλὺ τῆς ζοῆς; Introd. ch. V. 2. B. 1. b.

68. **κατάπλωσιν.** This is undoubtedly the reading of the Papyrus. Metriche is convinced that Mandris is alive and will return to her (cf. on *v.* 44). Perhaps κατάπλωσιν, 'sailing into harbour,' implies that the home of Metriche was in a seaport; v. Introd. to this Mime.

69. **Δήμητρα.** The goddess is put second to Mandris. Gyllis likewise uses ναὶ Δήμητρα at *v.* 86.

71 sq. **χωλὴν κτλ.** The emphasis is on χωλήν, and there is a play on the meanings of χωλὴν and χωλά. '*Claudam pedibus fecissem ob clauda fide verba, nam par pari*' (Bücheler). With χωλὰ ἀείδειν = 'liederliche Reden führen' (Cr.), 'to make immoral proposals,' cf. ἄλλως ἀείδειν, to *speak* in vain. In Prooim. 4 τὰ κύλλ' ἀείδειν refers to the 'limping' verse, the 'scazon,' or 'choliambic.' Lit. 'I'd have taught her for her lame (vicious) advice to go limping away, and to hate the very threshold of my door.' With τῆς θύρης κτλ. cf. iii. 38.

73. **μηδὲ ἕν . . . τοῖον.** 'Not one word (proposal) of this kind.' For the hiatus cf. Introd. ch. V. 2. A. i. d and *v.* 43.

74. **μιτρηίαισι.** Cf. Servius *ad Aen.* iv. 216 *Multa lectio mitras proprie meretricum esse docet.* So Pollux iv. 151 διάμιτρος ἑταίρα. The Papyrus has μετρηιαις, with the initial letter somewhat obscured. There is, however, no reason to doubt that it is μ: hence ἀλετρηίαις = ἀλετρίσι (Cr.) is not possible. Blass reads (v. above) μηδὲ ἕν[α] . . . φέρουσα χώρει μῦθον· ὃν δὲ γρήαισι κτλ. This involves the addition of a letter to ἕν, for which there is no room in the MS.

75. **ταῖς νέαις.** Such women as Myrtale and Sime (*v.* 89) are meant. Perhaps ταῖς νέαις with the article means 'those young women of yours,' and Gyllis at *v.* 90 may refer back to these words of Metriche.

76 sq. **τὴν Πυθέω . . . Μητρίχην.** Cf. Sulpicia maior xvi. 3: *Si tibi cura togae* (i. e. of harlots) *potior, pressumque quasillo | scortum quam Servi filia Sulpicia.* Metriche adopts her full title as a woman of honourable estate, very different from the lights-of-love of *v.* 75.

Πυθέω is the gen. of Πυθέης, for which we should expect Πυθεέω; but after ε or ι the ε of the termination is dropped, cf. μυνέων from μυνέαι, ii. 22.

θάλπειν τὸν δίφρον. Cf. on *v.* 37.

ἀλλ' οὐδὲ τούτων, φασί, τῶν λόγων Γυλλὶς
δεῖται. Θρέϊσσα, τὴν μελαινίδ' ἔκτ[ρ]ιψον
κή]κτημόρους τρεῖς ἐγχέα[σα τοῦ ἀ]κρήτου,
καὶ ὕδωρ ἐπιστάξασα, δὸς πιε[ῖν ἰ]δ[ρ]ῷ.
ΘΡ. τῆ, Γυλλί, πῖθι.
ΓΥ. δεῖξον· οὐ π[αρα]λλάττ[ειν
πείσουσά σ' ἦλθον, ἀλλὰ ἕ[κητι] τῶν ἰ[ρ]ῶν.

78 ΟΥΔЄ superscr. XI m. rec. 3 P ΦΥCЄΙ superscr. A m. rec. 2 P 79 post ΔЄΙΤΑΙ spatium in margine ΚΥΠЄΛΛΑ superscr. ΛЄΥ (Blass) 80 κήκτημόρους Nicholson, Bücheler: . . ΚΤ̣Η̣Μ̣Ο̣ΡΟΥC P ἐγχέασα τοῦ ἀκρήτου Crusius: Є̣Γ̣Χ̣Є̣Α̣C̣ . . Ο̣Υ̣ P: ἐγχέασα μοι ἀκρήτου Headlam 81 ΚΑΙ cum paragrapho P πιεῖν Kenyon ἰδρῷ Blass: . Δ̣Ρ̣Ω̣Ι̣ P: ἀδρῶς Bücheler 82 Verba τῆ Γυλλὶ πῖθι servae dedi Ribbeckium secutus post ΠЄΙΘΙ spatium maius P post ΔЄΙΞΟΝ spatium οὐ παραλλάττειν scripsi: ΟΥ Π . . . ΛΛΑΤΤ̣ . . P (ita nunc Kenyon): οὐκ ἐγὼ πάμπαν Blass 83 post ΗΛΘΟΝ spatium ἀλλὰ ἕκητι τῶν ἱρῶν Crusius Τ̣ΩΝ ΙΡ̣ΩΝ P: ἀλλ' ἔλεξ' ἐγὼν εἴρων Stadtmüller

Metriche quotes the words of Gyllis against her with considerable effect.

ἐνγελᾷ. Present tense, as γελάω has for future γελάσομαι. 'No one can point the finger of scorn at Mandris,' i. e. on account of his wife's behaviour.

78. **οὐδέ.** Metriche did not want to listen to Gyllis; neither (οὐδὲ) does Gyllis on her part wish to hear more than 'yes' or 'no.'

φασὶ introduces a proverbial expression; cf. Lat. (*ut*) *aiunt*. Cf. vii. 49 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δεῖται. Proverbs are sometimes indicated by other formulae, e.g. ii. 44–5 φησὶ . . . τὸ τοῦ λόγου δὴ τοῦτο.

Gyllis does not 'need such words,' the plain refusal is enough. Metriche sees that her visitor is not likely to appreciate her love for Mandris, and so without further ado she prepares to get rid of her amicably.

79. **δεῖται.** For this, which = *indiget*, cf. vii. 49, quoted in the last note. In vi. 41 δεῖται = δεῖ: τήν μευ γλῶσσαν ἐκτεμεῖν δεῖται; and so apparently ἐδεῖτο = ἔδει at viii. 18; but v. note on vi. 41.

μελαινίδα. A large shell from which to drink, Lat. *concha*. Cf. Juvenal vi. 304 *cum bibitur concha*, i. e. *extra mensuram*, according to the Scholiast.

The female pandar is constantly described as besotted. Propertius, v. 5. 75 invokes upon the *lena* a curse of perpetual thirst, and assigns her as a monument *curto vetus amphora collo*.

80. **[κή]κτημόρους**, sc. κυάθους; each holding $\frac{1}{6}$ of the current local liquid measure. If the κοτύλη was the local standard, then three ἐκτημ. would be $\frac{1}{4}$ pint; and with two parts of water to one of wine, the amount offered to Gyllis would be $\frac{1}{12}$ pint (Nicholson, *Athenaeum*, Oct. 3, 1891). Ἑκτημόροι = *sextarii* (Herwerden), but 3 pints would be too much.

81. **ἰ]δ[ρ]ῷ.** This reading, due to Blass, seems to mean 'in a bumper,' lit. 'violently' (*cum sudore*). It is apparently colloquial. ἁδρῶς (Bücheler) would have the meaning 'strongly'; the word ἁδρὸς being used of strong drink. The indications of the MS. are, however, in favour of ι, not ς, as the final letter.

82. The first words are spoken by the maid (Θρέϊσσα), not by Metriche, as the παράγραφος after *v.* 81 indicates.

τῆ. Usually τῆ, an old Epic imperative, in Homer always followed (as it is here) by a second imperative: e.g. τῆ σπεῖσον Διί, *Il.* xxiv. 287.

δεῖξον. 'Give it me.' At iii. 62 we may take δείξοντες in a similar sense, 'to bring forward.' The Ionic form would be δέξον, but here the letter ι is not marked as to be deleted. At iii. 62, moreover, the MS. has διξοντες = δείξοντες.

π[αρα]λλάττ[ειν. Used absolutely, = 'to go astray,' Lat. *desipere*: Plato, *Tim.* 27 C, 71 E; cf. Eur. *Hippol.* 935 λόγοι παραλλάττοντες, 'delirious words.' So I read from the traces of the MS. We require an infinitive to provide an object to πείσουσα.

83. **ἰ[ρ]ῶν.** There is no doubt as to the reading, but it is not clear what ἱρὰ

ΜΗ. ὧν οὕνεκέν μοι, Γυλλί, ὠνά[θης τοῦδε.
ΓΥ. ὃς σοῦ γένοιτο, μᾶ τέκνον, π[ο]λὺ[ς ληνῷ·
ἡδύς γε, ναὶ Δήμητρα· Μη[τρ]ίχ[ης] οἴ[νο]υ
ἡδίον' οἶνον Γυλλὶς οὐ πέ[π]ωκ[έ]ν [κ]ω.
σὺ δ' εὐτύχει μοι, τέκνον. ἀσ[φαλέως τήρει
σαυτήν· ἐμοὶ δὲ Μυρτάλη τε κ[αὶ Σ]ίμη
νέαι μένοιεν, ἔστ' ἂν ἐνπνέ[η] Γυλλίς.

84 *ὠνάθης τοῦδε* scripsi: ωΝΑ....... P: *ὦνα' ἡδίστου* Crusius 85 COY cum accentu ^ super Y P ΜΑ cum accentu ^ P *ληνῷ* Crusius 86 *Μητρίχης οἴνου* Blass: *Μητρίχης οἶνος*· Bücheler 87 ΗΔΕΙΟΝ cum accentu acuto super Є P *πέπωκέν κω* Crusius: ΠЄ . ωΚЄΝ . ω P: *πέπωκ' οὔκω* Bücheler 88 *ἀσφαλέως τήρει* Blass: AC..... (vel AΘ.....) P 89 TAYTHN superscr. C m. pr. P *καὶ Σίμη* Bücheler: K... IMH P: *καὶ 'Εντίμη* Rutherford

are referred to. Perhaps some festival in honour of Aphrodite: v. on *v.* 62. But Gyllis may have said the first thing that occurred to her in her confusion.

In Ionic we find both *ἱερὸς* and *ἱρός*. On the relation of these forms to one another cf. Smyth, *The Greek Dialects: Ionic*, p. 631.

84. 'And because of this (the reason which G. has just given) you have enjoyed the cup of wine.'

τοῦδε, sc. *οἴνου*. For the gen. cf. *οὕτως ὀναίμην τῶν τέκνων*, Ar. *Thesm.* 469. Metriche points to the *μελαινίς*, which is still in Gyllis' hand.

85. **ὅς** = *καὶ οὗτος*, i.e. the wine referred to in *v.* 84.

μᾶ. 'Truly,' 'verily.' This word, which some refer to *μήτηρ*, i.e. *Δημήτηρ*, is, according to the observation of Meister, used only by women. It occurs eleven times in Herodas, and must be carefully distinguished from *μά*. See iv. 20, 33, 43, &c.

At Theokr. xv. 89 (*μᾶ πόθεν ὤνθρωπος*) the Scholiast says that the usage is Syracusan and expresses indignation: *Συρακόσιον τὸ μᾶ, ἐπὶ ἀγανακτήσεως λεγόμενον*. This statement is probably a mere inference from the passage in Theokritos, and is not borne out by the fresh evidence in Herodas. Thus at Her. iv. 20, 33 *μᾶ* expresses admiration or surprise. For **Μᾶ** = Rhea Kybele, worshipped throughout Asia Minor, cf. A. E. Contoléon, *Rev. des Études grecq.* xi. 169–173.

86. **Δήμητρα**. So Metriche uses *μὰ... τὴν φίλην Δήμητρα*, *v.* 69. On the **Θαλύσια**, the festival of Demeter in Kos, v. Theokr. vii and commentators: Paton-Hicks, p. 358.

88. **εὐτύχει μοι**. Like *χαῖρέ μοι ὦ Πάτροκλε καὶ εἰν 'Αΐδαο δόμοισιν*, *Il.* xxiii. 19. Introd. ch. V. 2. B. 2. b.

τέκνον. This can be addressed only to Metriche, not to **Θρέϊσσα** as Ribbeck takes it.

ἀσ[φαλέως τήρει. This reading is due to Blass. After *α* there is in P apparently *σ* or *θ*, not *γ* (*ἀγκαλίζου δέ*, Bücheler).

89. **σαυτήν**. P has *ταυτην* corrected to *σαυτην*. The latter is probably right, as it is hardly likely that Gyllis would express solicitude for the attendant.

ἐμοί. Emphatic: 'my hope is that Myrtale,' &c.

Μυρτάλη. The name of a courtesan, found also in ii. 65, and elsewhere, e.g. in Aristainetos i. 3.

Σ]ίμη. This reading seems better than *κἀντίμη* = *καὶ 'Εντίμη*. The name **Σίμη** is perhaps found in Lukian *diall. meretr*, 4. 4, and certainly on Inscriptions (L. Radermacher, *Rhein. Mus.* vol. lv. 150).

90. **νέαι μένοιεν**. We may suppose that the women in question lived with Gyllis, who prays that they may remain young and attractive while she has breath in her body. Cf. on *v.* 75. The ending of the Mime thus shows Gyllis in somewhat the same character as the **Πορνοβοσκὸς** of ii.

In the same way the end of ii prepares us for the third Mime, which illustrates practically the principle expressed in ii. 100. So also vii follows naturally on *vv.* 95–6 of vi. Possibly i, ii, iii may have formed a kind of trilogy; also vii may have been acted immediately after vi.

II

ΠΟΡΝΟΒΟΣΚΟΣ

ΒΑΤΤΑΡΟΣ ΓΡΑΜΜΑΤΕΥΣ

ΒΑ. Ἄνδρες δικασταί, τῆς γενῆς μ[ὲν] οὐκ ἐστὲ
ἡμέων κριταὶ δήκουθεν οὐδὲ [τῆ]ς δόξη[ς,

1 ЄСТЄ] super Є prius accentum gravem habet P 2 post ΔΗΚΟΥΘЄΝ spatium

Battaros, by profession a Πορνοβοσκός, brings an action against a man of higher position named Thales. The ground of complaint is that Thales has entered the house of Battaros forcibly and attempted to carry off one of his protégées, by name Myrtale.

The Mime is entirely taken up with the speech of Battaros. He begins by warning the jury not to be influenced by the social position of Thales. To give a rich man the right to maltreat and rob a neighbour because the latter is poor would be inconsistent with the principles of democracy. Thales is in reality only a Phrygian who has changed his name. The law of Chairondas (Charondas) on the subject of assault is then read at the request of Battaros. Then follows abuse of Thales' character. Myrtale is called as a witness to the truth of Battaros' allegations. Battaros admits his low birth and the stigma attached to his calling: but in his person the jury are trying the cause of all the aliens resident in the state. The hospitality of Kos has been famous ever since the time when Herakles and Asklepios were entertained there. Finally Battaros calls on the jury to judge without fear or favour, and to condemn Thales, for, as the proverb goes, 'Phrygians improve by beating.'

The scene is laid at Kos, as we see from *vv.* 95 sqq. The dramatist Eubulos wrote a Πορνοβοσκός (O. Hense, *Rhein. Mus.* lv. 222 sq.). We also hear of a Πορνοβοσκὸς by Poseidippos, and a Ὑάκινθος ἢ Πορνοβοσκὸς by Anaxilas (Schneider, *N. Jahrb. f. Phil.* cxlv. 108 sqq.). The type was probably derived from Magna Graecia: Crusius, *Unters.* p. 50. This Mime is one of the best, if not the best, of the whole collection. The character of the pandar is excellently maintained throughout: and there is considerable humour shown in the contrast between the style of the great masters of Attic forensic eloquence, which Battaros affects, and the ignoble nature of the charge which he brings against his opponent. It is probable that Herodas derived some hints from Sophron in writing this Mime (Crusius, *Unters.* 51). There are also several reminiscences of the Attic orators, which can scarcely be accidental: cf. the notes on *vv.* 23, 33, 86, 92. Herzog has claimed for the speech of the Πορνοβοσκὸς what he calls a Ὑπερείδειος χαρακτήρ (*Koische Forschungen und Funde*, p. 214). On this cf. O. Hense, *Rhein. Mus.* lv. 222 sqq., who justly decides that it is not Hypereides alone that has suggested this Mime. It is Attic oratory in general that is here travestied or rather 'der kunstreiche Apparat dieser Beredsamkeit, und ihr bisweilen hoch gegriffener Ton.' (p. 229). With Battaros Prof. Weil compares Ballio in Plaut. *Pseudolus* (*Journal des Savants*, 1891, p. 667). We may add Sannio (Terence, *Adelphi*).

1. **γενῆς.** Cf. below, *v.* 32 and iv. 84. Kallimachos used the word, *fr.* 241. Her. does not use γένος.

2. **ἡμέων.** Probably 'of Thales and myself,' and not = ἐμοῦ.

δήκουθεν. Attic δήπουθεν. δῆκου is found iii. 91, v. 24; δήκουθεν only here. It occurs in Attic chiefly before a vowel: Ar. *Wasps* 296; *Plut.* 140. Themistios reckoned 'inter delicias Atticionum τὸ δήπουθεν καὶ τὸ κᾆπειτα καὶ τὼ Διοσκόρω' (Lobeck, *Phryn.* p. 212, quoted by Starkie on Ar. *Wasps*, l. c.).

οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τ[ὴν] νηῦν
ἔχει ταλάντων πέντ', ἐγὼ δὲ μ[ῦς] ἄρτους,
δίκῃ ὑ]περέξει Βάτταρόν [τι π]ημ[ήν]ας·
. . . . . . λύκον γὰρ [ἄξιον] κλαῦσαι·

. . . .

τελῶ δρα]χμήν· μέρος τι τῆς [πό]λεως κἠγώ·
καὶ ζ]ῶμεν οὐχ ὡς βουλό[μεσ]θα, ἀλλ' ὡς ἡμέας

3 lineolam ad init. versus habet P: cf. i. 31 νηῦν] NYN superscr. H m. pr. P 4 δὲ μῦς ἄρτους Palmer: ΔΕΜ . . ΑΡΤΟΥC P: δὲ μηδ' ἄρτους Crusius 5 δίκῃ ὑπερέξει Crusius πημήνας Nicholson, Bücheler: . . . ΗΜΗ . ΙΑC P 6 ad initium versus . . ΚΟΙΝ . ѠΛΥΚΟΝ P; ita nunc Kenyon: 'O an A ante I, N an Y post I incertum: de K posteriore vix dubitari potest' λύκον γὰρ ἄξιον κλαῦσαι Blass (v. adnotatt.) 7 . C . ΙΗCΟΜΑCΤΟCΗΙΑC . . . Ν(Υ)ΧѠΡΗ P (v. adnotatt.) 8 τελῶ δραχμήν scripsi μέρος τι Crusius ξεῖνος μὲν ἱρός ἐστι κτλ. Blass . . ΛΕѠC superscr. ΙΟ m. pr. P 9 καὶ ζῶμεν οὐχ ὡς βουλόμεσθα ἀλλ' ὡς ἡμέας Crusius: . . . . ѠΜΕΝΟΥΧѠC ΒΟΥΛΟ . . . ΘΑ ΚΑΛΛѠC ΗΜΕΑC (Κ in voc. ΚΑΛΛѠC postea deleto) P Η in voc. ΗΜΕΑC accentum acutum habet

3. **Θαλῆς.** For the name and accent cf. O. Schneider, *Callimachea* ii. 260, who gives the rule Θαλῆς, gen. Θαλοῦ; but Θάλης, gen. Θάλητος.

τ[ὴν] νηῦν. The ship on which Thales brought a cargo of wheat to Kos from Akê (*v.* 16).

4. **ἐγὼ δὲ μ[ῦ]ς ἄρτους**, sc. τρώγω; 'I am like a mouse nibbling loaves,' i.e. I live from hand to mouth. This reading suits the space in the MS. better than ἐγὼ δὲ μηδ' ἄρτους (Crusius). For the omission of the verb cf. on i. 3.

5. **δίκῃ ὑ]περέξει**, 'will get the better of me in law.'

Βάτταρον. The name is appropriate to a κίναιδος (*v.* 74). Cf. Βάταλος, the name applied to Demosthenes by his enemies: Aischin. 41. 14. Stammering is the mark of a μαλακός (Persius i. 35). In Plut. *de poet. aud.* iii. p. 18 C we find Βάτραχος ὁ πορνοβοσκὸς alluded to as a well-known character in literature, by the side of Thersites and Sisyphus. Hense would read Βάτταρος there for Βάτραχος (*Neue Jahrbücher* 145–6, pp. 265–7).

π]ημ[ήν]ας. Cf. πημήνῃ, iv. 70.

6. The restoration is very uncertain. Blass reads τῷ δακτύλῳ· λύκον γὰρ ἄξιον κλαῦσαι κἢν λῃΐης ὅμαστος ᾖ, ἄστυ δ' ἐν χώρῃ: but δακτύλῳ is very doubtful, and the sense proposed is obscure. Possibly however λύκον γὰρ [ἄξιον] κλαῦσαι may be right = 'it is enough to make a wolf cry,' i.e. to extort a display of feeling from the most unsympathetic. Then *v.* 7 would begin a fresh sentence. I had thought of ἐκεῖ (ἰὼν) γενήσομαι ἀστὸς ᾗ ἄστυ κοὐ χώρη, 'I will enrol myself in a city, where there is a true city and not a wilderness.' Cf. ἀγρὸς ἡ πόλις· ἐπὶ τῶν παρανομούντων, *Paroemiogr. Graeci* ii. 11: Epicharmos is also quoted for the words ἀγρὸν τὴν πόλιν ποιοῦσιν. The letter however before . . ησομ seems to be ι (Blass) and not ν, and that before χωρη is not certain (ᾗ ἄσ[τυ συ]γχωρῇ Crusius after Mekler).

In these circumstances no restoration can attain to reasonable certainty, and I therefore leave *vv.* 6–7 incomplete.

8. **τελῶ δρα]χμήν**, 'I pay a drachma,' i.e. 1 drachma per month as μέτοικος. So at Athens the μέτοικοι paid 1 drachma per month (the μετοίκιον). Battaros claims to be protected as belonging to a recognized class of aliens. He has a 'stake in the country'; μέρος τι τῆς πόλιος κἠγώ.

'δρα]χμὴν is quite possible, though the η is not quite clear' (Kenyon).

[πό]λεως. The MS. has in the text πολεως, which was then corrected to πολιος, the letters ιο being written over εω. πόλιος is found at *vv.* 26, 31. Introd. ch. V. 2. A. v.

9 sq. **καὶ ζ]ῶμεν.** Battaros makes use of a proverbial phrase which is best

ὁ και]ρὸς ἕλκει. προστάτην [νέμ]ειν Μέννην,
ἐγὼ] δ' Ἀρι[στοφ]ῶντα· πὺξ [νε]νίκηκεν
Μέν]νης, [Ἀρισ]τοφῶν δὲ κ[ἤτι] νῦν ἄγχει.
κεἰ μ]ή ἐστ' ἀλ[ηθ]έα ταῦτα, το[ῦ ἡλ]ίου δύντος
ἐξέλ]θετ' ὀ[λέσ]ων, ἄνδρες, ἥ[ν εἶ]χε χλαῖναν·
στ]ενῶς ἐ[γ]ὼ τῷ προστάτ[ῃ τ]εθώρ[η]γμαι.

10 ὁ καιρὸς ἕλκει Stadtmüller, Headlam νέμειν] . . . I P: in margine NEMEIN m. rec. 4 11 ἐγὼ δ' Ἀριστοφῶντα Headlam: . . . . ẠṚỊ . . . ΦѠΝΤΑ P: ἐγώ τ' Ἀριστοφῶντα Crusius νενίκηκεν Kenyon 12 Μέννης· Ἀριστοφῶν δὲ Blass, Crusius κἤτι Bücheler. ΝΥΝ ΑΓΧΙ P 13 κεἰ μή ἐστ' ἀληθέα ταῦτα Blass: . . . . ΗЄСΤΑΛ . . ЄΑ P. τοῦ ἡλίου Kenyon, Blass 14 ἐξέλθετ' ὀλέσων Blass. ἥν εἶχε Blass: Ḥ . . . ΧЄ̣ P 15 στενῶς Blass: . . Є(Γ)ΝѠС P: ἀτενῶς Crusius τεθώρηγμαι Blass: . ЄΘѠ̣Ρ̣Η̣Γ̣Μ̣ΑΙ P: δεδώρημαι Bücheler

known in the form ζῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα, Menander *Monost.* 190; cf. Terence *Andria* iv. 5. 10 *ut quimus, aiunt, quando ut volumus non licet.* The proverb is, however, earlier than Menander: Plato, *Hipp. Mai.* 301 C, alludes to it: οὐχ οἷα βούλεταί τις, φασὶν ἄνθρωποι ἑκάστοτε παροιμιαζόμενοι, ἀλλ' οἷα δύναται. Instead of ὡς δυνάμεθα Battaros uses the form ὡς ἡμέας ὁ καιρὸς ἕλκει, 'I live not as I should like, but as circumstances force me.' Headlam (*C. R.* xiii. 151) compares with ὁ καιρὸς ἕλκει Philostr. *Ep.* p. 229. 23 ἄγουσιν αὐτὸν οἱ καιροί, Liban. *Ep.* 1567, &c. καιρός = χρεία, τύχη, τὰ πράγματα: ἕλκει = βιάζεται.

10. προστάτην. 'A patron,' i.e. a citizen of Kos, who would look after the interests of aliens who sought his protection. We must distinguish προστάτης in this sense from the several members of the board of προστάται at Kos, which corresponded to the Athenian πρυτάνεις: cf. *v.* 40, and Paton-Hicks, p. xxxvi.

[νέμ]ειν. Infinitive for imperative (an Ionic idiom: Headlam, *J. Ph.* xxi. 83). I have adopted this reading, which is a correction in the margin, for νέμει, which was probably the reading of the text. Battaros challenges Thales to settle the dispute through their respective champions; he himself selects a footpad, Aristo hon.

Μέννην. 'The name Μέννης, gen. Μεννέω, occurs Nic. Dam. *fr.* 53 (Pape-Benseler,)' Palmer: cf. Crusius, *Unters.* p. 177.

11. [ἐγὼ] δ' Ἀρι[στοφ]ῶντα, sc. νεμῶ. An Aristophon is mentioned on a Koan inscription, P.-H. 10 a. 50.

πὺξ [νε]νίκηκεν. The fact is mentioned with the object of showing that Mennes is no weakling. Battaros plays fair: the champion he proposes to assign to Thales is a doughty fighter.

12. [Ἀρισ]τοφῶν κτλ. The exploits of Aristophon as a footpad (cf. ἄγχει) had gained him a reputation: cf. Ὀρέστης ὁ μαινόμενος in Aristophanes, *Acharn.* 1166, *Birds* 1491.

Battaros then playfully invites the audience to come and witness the feats of Aristophon after sunset, when they will probably leave their cloaks in the possession of the footpad. This must be the general sense; but the restoration of *vv.* 13–14 presents difficulties.

13 sq. The reading which I have adopted is that of Blass: 'if this be not true, come forth after sunset and you shall lose, each man of you, his cloak.' '. . . ηεστ seems certain and αλ quite possible,' Kenyon. The construction, however, ἐξέλθετ' ὀλέσων, sc. πᾶς τις, is decidedly harsh. ἐξελθετ' may be for ἐξελθέτω: but we should have expected the *scriptio plena.*

15. [στ]ενῶς. 'Closely.' So Blass: the ordinary reading is ἀτενῶς.

[τ]εθώρ[η]γμαι. 'I use my champion to defend me,' lit. 'as my armour.' Cf. Hom. *Od.* xxiii. 369 ἐθωρήσσοντο δὲ χαλκῷ, *Il.* viii. 530 σὺν τεύχεσι θωρηχθέντες. For the perfect = present cf. Introduction, ch. V. 2. B. 5. b. v.

ἐρεῖ τά]*χ*' [*ὑμῖ*]*ν* ' *ἐξ* Ἄ*κης ἐλή*[*λουθ*]*α*
πυρ]*οὺς ἄγων κῆστησα τὴν κακὴν λιμόν.*'
ἐγὼ δ]*ὲ πό*[*ρ*]*νας ἐκ* Τ*ύρου· τί τῷ δήμῳ*
τοῦτ' ἐστί; δ]*ωρεὴν γὰρ οὔθ' οὗτος πυ*[*ρ*]*οὺς*
δίδωσ' ἀλή]*θειν οὔτ' ἐγὼ πάλιν κείνην.*
εἰ δ' οὕνεκεν πλεῖ τὴν θάλασσαν ἢ χλαῖναν

16 *ἐρεῖ τάχ' ὑμῖν* Crusius: . . . . . Χ . . . Ṇ P *ἐλήλουθα* Blass 17 *πυροὺς ἄγων* Crusius: . . . ΟΥCΑΓΩ̣Ν P *κῆστησα τὴν* Mekler: ΚΗ . ΤΗCΤΑΤΙΝ cum accentu acuto super Η prius P; Τ secundum postea deletum est 18 sq. *ἐγὼ δὲ πόρνας* Headlam: . . . . Ε̣Π̣Ο̣ . ΝΑC P: *ἐγὼ δὲ περνὰς* Crusius *ἐκ* Τ*ύρου· τί τῷ δήμῳ τοῦτ' ἐστί;* Headlam: *ἐκ* Τ*ύρου τι τῷ δήμῳ προτίθημι* Crusius 19 *δωρεὴν* Hicks 20 *δίδωσ' ἀλήθειν* Headlam: . . . . ΘΙΝ P. *πάλιν κείνην*] *καλὴν κινεῖν* Bücheler, Headlam: *παλιν κ . ινῆν* olim Kenyon

16. [**ἐρεῖ τά**]**χ'** [**ὑμῖ**]**ν.** The figure called in Rhetoric *προκατάληψις*, anticipation of the opponent's case. The 1st persons in *vv.* 16, 17, can scarcely proceed from any one but Thales, and must therefore be in a quotation. 'The only letter visible in the first part of the line, is apparently a χ about the fifth or sixth letter' (Kenyon). Hence *λέξει λόγους μέν* (Headlam) is not so good as *ἐρεῖ τάχ' ὑμῖν*.

Ἄκης. The well-known Phoenician seaport which was afterwards called Ptolemais: now St. Jean d'Acre. Mahaffy, *Empire of the Ptolemies*, p. 90.

ἐλή[**λουθ**]**α.** Cf. the Homeric *εἰλήλουθα*.

17. [**πυρ**]**οὺς ἄγων.** Cf. on *v.* 80. Wheat and oil were the staple products of Phoenicia. These were exported from Tyre, Sidon, and Ake.

κῆστησα. The manuscript reading is *κη.τηστα*, i.e. probably *κηστηστα*: the scribe afterwards deleted the *τ* in the final syllable. *ἔστησα* = *ἔπαυσα*.

τὴν κακὴν λιμόν. *λιμὸς* is masc. in Attic. The feminine *ἡ λιμὸς* is called by the grammarians Doric: and is accordingly used by the Megarian in Ar. *Acharn.* 743; cf. Bion vi. 4. But it also occurs in the Homeric *Hymn to Demeter* 312, Kallim. *fr.* 490, in Polybios and the Anthology.

The date of the famine here alluded to is not known.

18. [**ἐγὼ δ**]**ὲ πό**[**ρ**]**νας**, sc. *ἐλήλουθα ἄγων*. This is Battaros' reply to the imaginary appeal of Thales. 'The latter may lay claim to your consideration because he relieved you in time of famine. But this was no disinterested act on his part. He did so because he had something to gain, as I have when I bring my slaves to market.' The reading usually adopted is *περνὰς* (pres. partic. of *πέρνημι*). With this reading *τι* makes a difficulty. '*πόρνας* is probably right,' Kenyon.

ἐκ Τύρου. The relations between Kos and Tyre were close and intimate: cf. P.-H. 165, 341; Crusius, *Unters.* p. 178.

τί τῷ δήμῳ κτλ. 'What does that matter to the people?'

19. [**δ**]**ωρεὴν.** Attic *δωρεάν*, 'gratis.'

20. [**δίδωσ' ἀλή**]**θειν.** This restoration is fairly certain. *-θιν* = *-θειν* is clearly legible. *ἀλήθειν* = *ἀλεῖν*. The play upon the two meanings of the verb (cf. Latin *molo*) is obvious. The infinitive is one of purpose. Cf. Introd. ch. V. 2. B. 5. c. v.

πάλιν κείνην, sc. *δίδωμ' ἀλήθειν*. This is the true reading; *καλὴν* is not possible, for 'the first letter seems plainly *π*' (Kenyon). Battaros, as he says *κείνην*, points to Myrtale (cf. *v.* 65).

21 sqq. The main verb of the protasis is *ἄξει*, *v.* 24. 'If, because he is a rich trader, he is to be allowed to carry off my slaves by force, the protection given by the state is worthless.'

πλεῖ τὴν θάλασσαν. A common phrase: cf. Demosth. *Phil.* i. 34, Antiph. Ἐ*φέσ.* 1 *πλεῖς τὴν θάλατταν σχοινίων πωλουμένων*; 'do you live by trading while you can buy a rope (to hang yourself)?' *οἱ πλέοντες* is frequent, = 'traders.'

In the New Comedy and the Greek Anthology, the sailor is a type of the unruly class of the community, frequenting low houses and bad company: cf. Plautus, *Menaechmi*; Lukian, *dial.*

ἔχει τριῶν μνέων Ἀττικῶν, ἐγὼ δ' οἰκέω
ἐν γῇ, τρίβωνα καὶ ἀσκέρας σαπρὰς ἕλκων,
βίῃ τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,
καὶ ταῦτα νυκτός, οἴχεθ' ἧμιν ἡ ἀλεωρὴ
τῆς πόλιος, ἄνδρες, κάφ' ὅτῳ σεμνύνεσθε,
τὴν αὐτονομίην ὑμέων Θαλῆς λύσει.
ὃν χρῆν ἑαυτὸν ὅστις ἐστὶ κἀκ ποίου
πηλοῦ πεφύρητ' εἰδότ', ὡς ἐγὼ ζώειν

24 ЄMOY cum accentu gravi super Є et coronide post M P 28 ὃν χρῆν ἑαυτὸν Ellis: ONЄXPHNAYTON P 29 ζώειν Crusius: ZωIHN P

meretr. iv. 3, p. 287. So Horace, *Epodes* xvii. 20.

χλαῖναν. Cf. *v.* 14.

22. τριῶν μνέων Ἀττικῶν. For the form *μνέων* = *μνεέων* cf. on i. 76 Πυθέω. At v. 21, 3 minae is the price of a slave. At vii. 79, 1 mina is asked for a pair of ladies' shoes. v. Excursus II.

23. ἐν γῇ. Thales could hoist sail and get away at short notice. Battaros was tied to land. No doubt the hope of securing immunity from punishment would be stronger in the sea-faring class, and would make them more reckless.

τρίβωνα (sc. *φορῶν*, from *ἕλκων*) is the rough cloak of the poor and of certain philosophers (e.g. Cynics and Stoics). Cf. Ar. *Wasps*, 116, 1131; *Ekkl.* 850.

ἀσκέρας. Pollux vii. 85 *ἀσκέραι ὑπόδημα λάσιον χειμῶνος χρήσιμον*: also in Bekker's *Anecdota*, 452. 9 the *ἀσκέρα* is said to be *ὑπόδημα Ἀττικόν*. *ἀσκέρα*, *ἀσκερίσκος* are quoted from Hipponax; cf. *fr.* 19 (which Her. seems to have had in his mind) *ἐμοὶ γὰρ οὔτ' ἔδωκας οὔτε κω χλαῖναν | δασεῖαν, ἐν χειμῶνι φάρμακον ῥίγεος | οὔτ' ἀσκέρῃσι τοὺς πόδας δασείῃσι | ἔκρυψας.*

ἕλκων. Cf. vii. 125. This particular kind of shoe was no doubt worn loose on the feet. There is a noteworthy parallel to this passage in Isaios v. 11 *ἐγκαλεῖ αὐτῷ ὅτι ἐμβάδας καὶ τριβώνια φορεῖ*; v. Introduction to ii.

25. καὶ ταῦτα νυκτός. *Idque, et id* are similarly used in Latin. For *νυκτός* see *v.* 35.

οἴχεθ' κτλ. 'The protection of (i.e. afforded by) the city to us (metics) is past and done with.'

ἧμιν (or *ἡμίν*). So in Attic Tragedy frequently. On the quantity of the *ι* cf. Introd. ch. V. 2. A. vii.

ἡ ἀλεωρή. For the scansion cf. *v.* 72.

26. πόλιος. Cf. *v.* 8.

κάφ' ὅτῳ κτλ. This refers to *v.* 27. Note the order of the words; 'that on which you pride yourselves, the independence of the state, will be ended by—Thales.' Cf. for the sentiment Sannio in Terence (*Ad.* ii. 1. 175) *regnumne, Aeschine, hic tu possides?*

27. τὴν αὐτονομίην. On the independence of Kos see Paton-Hicks, pp. 29 foll.

ὑμέων. This is a cretic here: at vii. 62 it is a spondee, by synizesis. *ἡμέων* (found 6 times) is always a spondee. Palmer would therefore emend to *λυμεών*, 'ravisher'; cf. Eurip. *Hipp.* 1068.

28 sq. χρῆν κτλ. 'He should remember who he is, and of what clay he is formed, and live as I do.' The imperfect implies that Thales neglects this duty.

P has *ονεχρηναυτον*, the *ε* being attached to the wrong word.

ἑαυτόν. For the accusative after *εἰδότα* cf. v. 78 *ἑαυτὸν αὐτίκ' εἰδήσει.*

κἀκ ποίου κτλ. An allusion to the fable of Prometheus. Cf. Kallimachos *fr.* 133 *εἴ σε Προμηθεὺς | ἔπλασε καὶ πηλοῦ μὴ 'ξ ἑτέρου γέγονας*: Horace, *Carm.* i. 16. 13.

There is also no doubt some sarcasm conveyed by the word *πηλοῦ*. Note the form *ποίου* for *κοίου* (cf. on i. 10 *κου*): it is probably preferred here owing to the alliterative effect: *ποίου πηλοῦ πεφύρηται* (cf. *v.* 56).

29. πεφύρηται. The *αι* is elided as at iii. 41, v. 74, vi. 63. Cf. Introd. ch. V. 2. A. i. e.

ὡς ἐγὼ ζώειν. i. e. (*ὃν χρῆν*) . . . *ζώειν ὡς ἐγὼ* (*ζῶ*).

The MS. has *ζωιην*, which Crusius thinks may be due to a conflation of two readings: i. e. *ζην* and *ζωιν* (= *ζώειν*).

τῶν δημοτέων φρίσσοντα καὶ τὸν ἥκιστον.
νῦν δ' οἱ μὲν ἐόντες τῆς πόλιος καλυπτῆρες,
καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ,
πρὸς τοὺς νόμους βλέπουσι, κἠμὲ τὸν ξεῖνον
οὐ[δεὶ]ς πολίτης ἠλόησεν, οὐδ' ἦλθεν
πρὸς τὰς θύρας μευ νυκτός, οὐδ' ἔχων δᾷδας
τὴν οἰκίην ὑφῆψεν, οὐδὲ τῶν πορνέων
βίῃ λαβὼν οἴχωκεν· ἀλλ' ὁ Φρὺξ οὗτος
ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμμης,
ἅπαντα ταῦτ' ἔπρηξε, κοὐκ ἐπῃδέσθη
οὔτε νόμον οὔτε προστάτην οὔτ' ἄρχοντα.

36 ΟΙΚΙΑΝ cum accentu acuto super Ι posterius, et Η superscr. m. pr. P ὑφῆψεν Kenyon 37 βίῃ Kenyon : ΒΙΗΙ P 38 ΑΠΡΟCΘЄ cum puncto super A delendi causa P 39 ἅπαντα Blass : ΗΠΑΝΤΑ P : ἢ πάντα Meister

30. **τὸν ἥκιστον.** 'The meanest of the citizens,' *civium vel infimum*; cf. Rhianos: *οὐκ ἂν ἁμάρτοις | αἰνήσας παίδων οὐδὲ τὸν ὑστάτιον.*

The adverb *ἥκιστα* is common. The adj. seems to occur only in Aelian, *N. A.* 4. 31; but Aelian may have derived this usage from Homer (v. L. and S. *s. v.*).

31. **καλυπτῆρες.** A metaphor from the tiles of a roof, which the word *καλ.* originally means. Here it is used to signify the chief men of the state. Cf. the German 'Spitzen der Stadt.'

32. **γενῇ.** Cf. on *v.* 1.

φυσῶντες. Usually of arrogance, cf. *magnum spirare*. It is not, however, used here in a contemptuous sense, for the sympathies of Battaros are with the *καλυπτῆρες* as opposed to Thales.

On the contracted form *φυσῶντες* v. Introduction, ch. V. 1, and for the phrase cf. Menander iv. p. 157 Meineke, *ἅπαντες οἱ φυσῶντες ἐφ' ἑαυτοῖς μέγα.*

οὐκ ἴσον τούτῳ, i. e. **ἀλλὰ πολὺ μᾶλλον.**

33. **πρὸς τοὺς νόμους βλέπουσι.** *leges respiciunt*, 'defer to the laws.' There is a striking parallel to the argument of this passage in Demosth. *Meidias* §§ 62 f. Iphikrates had many friends; but though *φρονῶν ἐφ' ἑαυτῷ τηλικοῦτον* . ., *οὐκ ἐβάδιζεν ἐπὶ τὰς οἰκίας . . νύκτωρ κτλ.* Cf. Introduction to this Mime (on imitation of the Attic orators).

34 sq. **ἠλόησεν.** **ἀλοάω**, or (as at *v.* 51) *ἀλοιάω*, is used (see *v.* 46) of assault and battery: whence *πατραλοίας, μητραλοίας*. Ar. *Clouds* 911, 1327.

ἦλθεν κτλ. Cf. Theokr. ii. 127–8 *εἰ δ' ἄλλᾳ μ' ὠθεῖτε καὶ ἁ θύρα εἴχετο μοχλῷ, πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέ.*

36. **τῶν πορνέων.** Partitive gen. Introd. ch. V. 2. B. 2. a.

37. **οἴχωκε,** from *οἴχομαι*. Veitch quotes for this form Soph. *Aias* 896, Hdt. ix. 98. *ᾤχωκα* occurs at Aisch. *Pers.* 13, Soph. *Fr.* 227. *ᾤχηκα* is found in Epic and in late Prose.

Φρύξ. Cf. *v.* 100.

38. **Ἀρτίμμης.** We hear of a Persian Satrap named *Ἀρτίμας* (Xen. *Anab.* vii. 8. 25): cf. Schulze, *Rh. M.* xlviii. 254. For the alleged assumption of a false name cf. Demosth. *De Corona* § 130, Lukian, *Peregr.* 1.

39. **ἅπαντα.** Some would read *ἢ πάντα*. On *ἤ* cf. Schneider, *Callim.* i. 353.

40. **προστάτην.** The *προστάτης* here may be the same as at *v.* 10 (= 'patron'). More probably, however, the word here means an official who with the *ἄρχων* acted as representative of the tribe. In the *Inscriptions of Cos* we have several references to the *γνώμα προστατᾶν* (P.-H. 2, 10. 13, 23). In later inscriptions *ἄρχων* = the first magistrate. There seems to be a climax in the present passage: *νόμος — προστάτης — ἄρχων*: law in the abstract—a magistrate of lower rank—the first magistrate.

κ]αίτοι λαβών μοι, γραμματεῦ, τῆς αἰκίης
τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὀπὴν βῦσον
τῆς κλεψύδρης, βέλτιστε, μέχρις οὗ εἴπῃ,
μὴ πρός τε κυσός, φησί, χὼ τάπης ἥμιν,
τὸ τοῦ λόγου δὴ τοῦτο, λῃΐης κύρσῃ.

44 μὴ πρόσθε κυσὸς φθῇσι Headlam 45 ΤΟ cum paragrapho subscr. P ΛΗΙΗC cum punctis duobus super I (nempe diaeresis signum) P

41. [κ]αίτοι κτλ. Battaros pauses in true rhetorical fashion to call upon the γραμματεύς.

αἰκίης. In the MS. αικιης might be either αἰκίης or αἰκείης. In Attic the spelling is αἰκία. The true Ionic form is ἀεικίη (*Il.* xxiv. 19) or ἀεικείη (as in Herodotos). αἰκία is assault, and denotes a less serious offence than ὕβρις. In Attic law there was a δίκη for αἰκία, a γραφή for ὕβρις.

42. καὶ σύ. Addressed to the official (ὁ ἐφ' ὕδωρ Pollux viii. 113) who tended the κλεψύδρα, a water-clock to time the speeches in court; Battaros claims to have the flow of water stopped while the documents are being read out. For a description of the κλεψύδρα see Arist. *Probl.* xvi. 8.

τὴν ὀπὴν βῦσον. 'Stop the hole' through which the water flows. The time consumed in reading documents is not to be reckoned in the time-allowance.

43. μέχρις οὗ εἴπῃ, sc. ὁ γραμματεύς. For the subjunctive without ἄν v. note on iii. 4. The hiatus before εἴπῃ may be explained by the fact that εἴπῃ once had Digamma. There seems to be no reason to change to μ. οὗ 'νείπῃ, i.e. ἀνείπῃ (ἀναγορεύῃ). Cf. the hiatus εὖ εἰδῇ at Ar. *Wasps* 425: also *Knights* 438, *Peace* 373 (εὖ ἴσθι).

44 sq. These lines are difficult; and we can hardly attain to certainty with regard to them. I take φησί with τὸ τοῦ λόγου δὴ τοῦτο, which is its subject, = 'as the proverb says.' Cf. Lukian, *Luk.* 18, p. 586 ἔκρινα τοῦτο δὴ τὸ τοῦ λόγου παλινδρομῆσαι μᾶλλον, and see Headlam in *Academy* 1891, p. 362, who quotes several instances from Lukian, Alkiphron, and Plutarch. There is no difficulty about the separation of φησί from its subject. This separation suits the colloquial style of the piece.

μὴ πρός κτλ. That there is some vulgar proverb here is plain, but the exact meaning is uncertain. The sense is, I think, 'lest my πρωκτός suffer, and furthermore my blanket be stolen,' i.e. lest I be doubly injured, the reference being to a man who was robbed of his blanket and then tossed in it. See the description of tossing in a blanket in Libanios iii. 259 (quoted by Crusius, *Unters.* p. 179), with the expressions γίγνεται τοῦ τάπητος, τῶν οὐ πεπειραμένων τοῦ τάπητος. λῃΐης κύρσῃ = a passive, as λῃίζεσθαι is usually middle. Supply διαφθαρῇ or the like with κυσός from λῃΐης κύρσῃ (zeugma). Other views are as follows:—

(1) Headlam (*C. R.* xiii. p. 151) proposes μὴ πρόσθε κυσὸς φθῇσι χὼ τάπης κτλ., i.e. μὴ φθῇ ἐπιφερομένη ἡ κοιλία, *ne prius venter profluat*, comparing Lucr. iv. 1026 (where Babylonica are the τάπητες), Aisch. *Cho.* 753, Diphilos 72, &c. But the changes made in the manuscript reading are extensive, and the form φθῇσι requires more support than the solitary ἴδωμι, iii. 43.

(2) Bücheler explains '*litem litisque orationem cum pudendis eorumque tegmine comparans cinaedus videlicet natis iacturam minoris aestimat.*' Cf. Dalmeyda, '*de peur que, comme dit le proverbe, on ne nous arrache à la fois cul et chemise.*'

(3) For Crusius' various interpretations see *Unters.* 32 sq., 179. He takes κυσός as ὀπὴ τῆς κλεψύδρας, φησι (*sic*) as conjunctive, while his alternative renderings, *damit das Loch nicht dazusprickt* and *damit er nicht zum Loche spricht*, give a very forced sense to the first clause. The former is a *capriciöse Umkehrung* of πρὸς ὕδωρ λέγειν into ὕδωρ πρός τινα λέγει, for which there is no support whatever: the latter depends on an imaginary form, τὸ κυσός for τὸν κυσόν, to say nothing of an alteration of the manuscript προστε to πρὸς τό. The second clause (μὴ . . . ὁ τάπης . . . λῃΐης κύρσῃ) he renders (p. 180) '*damit ich nicht geprellt* ('tossed') *werde*'; but this does not seem to explain λῃΐης κύρσῃ.

ΓΡ. *ἐπὴν δ' ἐλεύθερός τις αἰκίσῃ δούλην*
ἢ ἑκὼν ἐπίσπῃ, τῆς δίκης τὸ τίμημα
διπλοῦν τελείτω.
ΒΑ. *ταῦτ' ἔγραψε Χαιρώνδης,*
ἄνδρες δικασταί, καὶ οὐχὶ Βάτταρος χρῄζων
Θαλῆν μετελθεῖν. ἢν θύρην δέ τις κόψῃ,
μνῆν τινέτω, φησί· ἢν δὲ πὺξ ἀλοιήσῃ,
ἄ[λ]λην πάλι μνῆν, ἢν δὲ τὰ οἰκί' ἐμπρήσ[ῃ
ἢ ὅρους ὑπερβῇ, χιλίας τὸ τίμημα
ἔ[νει]με, κὴν βλάψῃ τι, διπλόον τίνειν.

48 ΔΙΠΛΟΥΝ cum paragrapho subscr. P 49 ΒΑΤΤΑϢϹ, ΡΟ superscr. m. pr. P 50 *ἢν . . . διπλόον τίνειν* (*v.* 54) scribae (ΓΡ.) tribuit Rutherford 51 ΦΗϹΙΝ P 52 ЄΜΠΡΗϹ̣Η̣ΙΡ. P 54 *ἔνειμε* Kenyon: ЄΝ̣ΙΜЄ cum paragrapho subscr. P

46. The words of the law are read out. The clerk begins, not at the beginning of the law, but with the first clause that fits the case: hence δὲ with *ἐπήν*.

47. ἑκὼν ἐπίσπῃ. *Aut sciens assectatus fuerit*; so Headlam, who shows that the phrase is a translation into Ionic of *ἐπακολουθήσῃ*: cf. Aisch. *c. Timarch.* 139 *δοῦλον ἐλευθέρου παιδὸς μήτ' ἐρᾶν μήτ' ἐπακολουθεῖν, ἢ τύπτεσθαι τῇ δημοσίᾳ μάστιγι πεντήκοντα πληγάς*. *ἐπίσπῃ* is the 2nd aor. conj. of *ἐφέπω*. Meister reads *ἐπισπῇ* as from *ἐπισπάω*; but the present tense does not suit *αἰκίσῃ* (aor.).

τῆς δίκης τὸ τίμημα. *litis aestimationem*. Cf. Ar. *Wasps* 897.

48. διπλοῦν. Cf. *v.* 54 for predicative use of adj.

Χαιρώνδης. The name of the celebrated Dorian legislator of Katana is better known to us in the form Χᾰρώνδας. Cf. Arist. *Pol.* ii. 12 Χαρώνδας ὁ Καταναῖος *τοῖς αὑτοῦ πολίταις καὶ ταῖς ἄλλαις ταῖς Χαλκιδικαῖς πόλεσι ταῖς περὶ Ἰταλίαν καὶ Σικελίαν* (*νομοθέτης ἐγένετο*). Diod. Sic. xii. 19 tells us that Ch. killed himself for accidentally breaking one of his own laws. His laws were 'sung' at Athens in *συμπόσια*: cf. Bentley's *Phalaris* 376 (Wagner), Niese, *s. v.* Charondas in Pauly-Wissowa iii. 2181. Arist. (l. c.) speaks of the *ἀκρίβεια* of Ch.'s code; this is confirmed by Herodas. We know that distant states, such as Mazaka in Cappadocia, adopted that code (Strabo, xii. p. 539): so there is no difficulty in believing that Kos also adopted it. See Crusius, *Unters.* 34; Blass, *G. G. A.* 1892, pp. 230 ff.; Köhler, *Sitzungsberichte der Königl. Preussisch. Akademie zu Berlin*, 1898, p. 841, who accept this statement. King Antigonos recommended the Teians between 306 and 302 B.C., with a view to the *συνοικισμὸς* with Lebedos, to use the laws of Kos (Dittenberger[2], 177; Michel, 34; Köhler, *ubi supra*).

The rhetorical *τόποι* in ii. 31 sqq., and 92 sqq., seem to be based on the actual words of Charondas' code: cf. Stob. *Florilegium*, 44. 40 *Χαρώνδα Καταναίου προοίμια νόμων· πολίτῃ δ' ἀδικουμένῳ βοηθεῖν καὶ οἴκοι καὶ ἐπὶ ξένης, ξένον δὲ πάντα τὸν ἐν τῇ ἑαυτοῦ πατρίδι σεβόμενον καὶ κατὰ τοὺς οἰκείους νόμους εὐφήμως καὶ οἰκείως προσδέχεσθαι καὶ ἀποστέλλειν, μεμνημένους Διὸς Ξενίου κτλ.*

49. καὶ οὐχὶ κτλ. The sense is: 'this law fits my case so well that you might think I had drawn it up on my own behalf: but this is not so: the impartial lawgiver framed it.'

50. θύρην . . . κόψῃ = *θυροκοπήσῃ*, a practice of the bands of revellers (*οἱ κωμάζοντες*): cf. Ar. *Wasps* 1253; Theokr. ii. 6; Athen. 618 C, &c. It was a punishable offence at Athens: v. Headlam, *C. R.* xiii. 151.

51. ἀλοιήσ[ῃ]. Cf. on *v.* 34.

52. πάλι. An Alexandrian form. Introd. ch. V. 2. A. ix.

ἐμπρήσῃ. Cf. *v.* 36.

53. χιλίας, sc. *δραχμάς*. This was the fine to be imposed for breaking the law, and damages would also have to be paid for the injury done (*κὴν βλάψῃ κτλ.*). For the ellipse of *δραχμὰς* cf. on i. 25, and Starkie on Ar. *Wasps* 106.

54. τίνειν. Infin. for imperative: here for the 3rd person of the imper. (cf. *τινέτω*, *v.* 51). Introd. ch. V. 2. B. 5. c. iv.

ᾦ[κ]ει πόλιν γάρ, ὦ Θαλῆς, σὺ δ' οὐκ οἶσθας
οὔ[τ]ε πόλιν οὔτε πῶς πόλις διοικεῖται.
ο[ἰκεῖ]ς δὲ σήμερον μὲν ἐν Βρικινδήροις,
ἐχθὲς δ' ἐν 'Αβδήροισιν, αὔριον δ', ἤν σοι
ν[α]ῦλον διδοῖ τις, ἐς Φασηλίδα πλώσῃ.
ἐ[γ]ὼ δ', ὅκως ἂν μὴ μακρηγορέων ὑμέας,
ὦνδρες δικασταί, τῇ παροιμίῃ τρύχω,
π[έ]πονθα πρὸς Θάλητος ὅσσα κἀ πίσσῃ

55 ᾦκει Kenyon: ω . ! P 57 οἰκεῖς Kenyon: O . Κ̣ . C P 59 ΔΙΔΟΙ P: διδῷ Bücheler ΠΛΩCH P 60 YMEAC cum accentu acuto super Y P 61 τῆς παροιμίης Blass 62 KAΠICCHI, HM superscr. m. rec. 3 P

55. ᾦ[κ]ει πόλιν. Cf. above on *v.* 6 for the opposition between *ἄστυ* (*πόλις*) and *χώρη*. But more probably the contrast is here between the settled life of a community and the irregular existence of a wanderer like Thales.

οἶσθας. For *οἶσθα*; it was used by Kratinos (Mein. ii. 80) and Alexis (Mein. iii. 389). Zenodotos introduced it into the text of Homer (Eust. 1773, 28).

56. **οὔ[τ]ε πόλιν κτλ.** For this division of the dactyl in the first foot cf. *v.* 40.

πῶς. For *κῶς*. The Attic form is due to the desire for alliteration (cf. on *v.* 28).

57. **Βρικινδήροις.** *Βρικίνδηρα* is the name of an insignificant town in the island of Rhodes. The inhabitants were called *Βρικινδάριοι*: and a certain kind of figs grown there was known as *Βριγινδαρίδες* (*ἰσχάδες*): Athen. xiv. 652 D, who speaks of them as *βαρβαριζούσας τῷ ὀνόματι*. On the town and its name cf. Schulze, *Rh. M.* xlviii. 248 sq.; Böckh-Fränkel, *Staatshaush.* ii. p. 432. The name is selected, no doubt, because of the similarity of its termination to that of *'Αβδήροισιν*.

58. **'Αβδήροισιν.** The stupidity of the inhabitants of this Thracian town was proverbial. Cf. the speech *de foed. cum Alexandro*, p. 218 *οὗτοι δ' οἱ νεόπλουτοι μόνον καταφρονεῖν ὑμᾶς ὑμῶν αὐτῶν ἀναγκάζουσι . . . ὥσπερ ἐν 'Αβδηρίταις ἢ Μαρωνίταις ἀλλ' οὐκ ἐν 'Αθηναίοις πολιτευόμενοι*, which illustrates the general sense of the present passage.

ἤν κτλ. 'If any one will pay you for the trip,' *not* 'If any one will pay your fare for you' for Thales is a ship-owner (cf. *vv.* 3, 21): but we need hardly expect consistency from Battaros; cf. 78 sqq. There was a character in Sophron named *Βουλίας*, who was famous for his inconsistency: Crusius, *Unters.* p. 52.

59. **διδοῖ.** Subj. on the analogy of verbs in *-οω*. It is found as indic. several times: e.g. Mimnermos, ii. 16.

Φασηλίδα. A town in Pamphylia of evil associations. There was a proverb *Φασηλίδος πολιτεία· ἐπὶ τῶν ἀναξίων*. At a later time it aided and abetted the pirates of Cilicia (Cic. *Verr.* iv. 10. 22). Cp. Stratonikos, *ap.* Athen. 350.

All three places mentioned in Herodas were thus in more or less disrepute.

πλώσῃ. From *πλώω*, Ionic for *πλέω*.

60. **ὅκως ἂν κτλ.** Cf. Introd. ch. V. 2. B. 8. iii. d.

61. **τῇ παροιμίῃ.** The ordinary meaning, 'proverb,' is fitting enough. Herodas wishes to bring out the ignorance of Battaros, who takes *μακρηγοροῦντα τρύχειν* to be a proverb, but does not take *μῦς ἐν πίσσῃ* as one: Kaibel, *Hermes*, xxviii. 56 sq.: v. note on the next verse.

Others, as Rutherford, take *παροιμία* to mean 'digression,' *ἐκβάσις τοῦ λόγου*, quoting Photios, *s. v.*, who gives, for one meaning of the word, *πᾶν τὸ παροδικὸν διήγημα*, 'any statement of the character of a digression,' *παροιμία* coming from *παρὰ* and *οἶμος*, *extra viam*.

Crusius thinks the reference is to the proverbially bad repute of the three towns just mentioned; but (1) the allusion falls a little flat, (2) we should expect *ταῖς παροιμίαις* (or *τῆς παροιμίης*, as Blass indeed reads).

62. **ὅσσα κἀ πίσσῃ | μῦς.** *κἀ* is for *κἀμ* or *κἀν*. The sound of *μ*(*ν*) before *π*

μῦς· πὺξ ἐπλήγην, ἡ θύρη κατήρακται
τῆς οἰκίης μευ, τῆς τελέω τρίτην μισθόν,
τὰ ὑπέρθυρ' ὀπτά. δεῦρο Μυρτάλη καὶ σύ·
δεῖξον σεωυτὴν πᾶσι· μηδὲν αἰσχύνευ·
νόμιζε τούτους οὓς ὁρῇς δικάζοντας
πατέρας ἀδελφοὺς ἐμβλέπειν. ὁρῆτ', ἄνδρες,
τὰ τίλματ' αὐτῆς καὶ κάτωθε κἄνωθεν
ὡς λεῖα ταῦτ' ἔτιλλεν ὡναγὴς οὗτος,
ὅθ' εἷλκεν αὐτὴν κἀβιάζετ' — ὦ Γῆρας,

64 ΜΟΙΡΑΝ, litteris ΟΙΡΑ deletis, ΙϹΘΟ superscr. m. pr. ut *μισθὸν* fiat P
67 ΟΡΑΙϹ, Η superscr. m. pr. P
69 ΚΑΤⲰΘΕΝ, Ν postea deleto P
70 ΛΙΑ cum accentu ^ super Ι P
ⲰΝΑΓΗϹ cum accentu gravi et spiritu aspero super Ⲱ P

was faint, and the letter was dropped. So also before *σ*: cf. viii. 1 *ἄστηθι* for *ἄνστηθι*.

The MS. has in the text *κά*, with *ημ* written over *α*, i. e. the corrected reading is *κήμ*, which is a Doric contraction: cf. *κἠγώ*.

The phrase *ἐν πίσσῃ μῦς* is used proverbially of those who are in difficulties from which they cannot extricate themselves. *Αὕτη ἡ παροιμία εἴρηται ἐπὶ τῶν εἰς ἀηδὲς πρᾶγμα ἐμπεσόντων καὶ δυσδιεξιτήτως ἀπαλλασσομένων*, says the Scholiast on Theokritos xiv. 51: *μῦς, φαντί, Θυώνιχε, γεύμεθα πίσσας* (*γεύμεθα* perf. for *γεγεύμεθα*). We also find the proverb in the form *ἄρτι μῦς πίσσης γεύεται*: cf. *Classical Review*, vol. vi. (1892), p. 227.

Zenobios tells of a Tarentine boxer named Μῦς, who is said to have gained a hard-won victory at a place called Πίσσα, in the 111th Olympiad (336 B.C.): *καί τις διηγούμενος περὶ αὐτοῦ ἔλεγεν ὅσα ἔπαθεν ὁ Μῦς ἐν τῇ Πίσσῃ*. Possibly Πίσσῃ is for Πίσῃ (i. 53): but in any case this story of the boxer Μῦς probably originated in a false conception of the passage in Her., where *πὺξ ἐπλήγην* comes immediately afterwards: see Kaibel, in *Hermes*, vol. xxviii. (1893), pp. 56–7.

64. **τῆς.** Article used as relative. Introd. ch. V. 2. A. vii. 2.

τρίτην μισθόν. 'A *τρίτη* (⅓ of a stater) as rent.' This means a *τρίτη* each month, or 4 staters a year, the rent being no doubt paid monthly, as at Athens: Böckh, *Staatshaush.* i. 177. 4 staters = about £5. *τρίτη* has also been taken (1) as *τόκοι ἐπίτριτοι* (Bücheler), or (2) as ⅓ of his profits: cf. Herwerden, *Lexicon Graecum Suppl. et dialect.* (*s.v.* *τρίτη*). For *τρίτη* as a coin cf. Böckh *Metrol. Unters.* 135 ff.

The reading *μοιραν*, which has been corrected by the first hand to *μισθον*, is a mistake due to the scribe, who took *τρίτην* as an adjective: *τῆς τελέω τρίτην μοῖραν* could only mean that Battaros lived in a *συνοικία* (paying ⅓ of the rent). This is not impossible (cf. Isaios vi. § 19); though at first sight improbable considering the nature of his trade.

65. **τὰ ὑπέρθυρ' ὀπτά.** 'The lintel is scorched.' See *vv.* 35 sq.

Μυρτάλη. For the name cf. i. 89 (note).

καὶ σύ. We must punctuate after *σύ*: *tu etiam prodi.* *δεῦρο* acts as verb.

66. The passage may be a travesty of the famous scene when Hypereides exposed the charms of Phryne to an Athenian jury: cf. Introd. to this Mime.

68. Note the effect of the tribrach *πατέρας*, as though Battaros' voice quivered with emotion. *C'est là* (in *πατέρας, ἀδελφούς*) *sans aucun doute le mot le plus réussi de tout le morceau* (Dalmeyda, p. 44). Considering Myrtale's profession there is certainly an exquisite impudence in the words.

69. **κάτωθε κἄνωθεν.** *Susque deque.* Cf. vii. 80 *ἢ ἄνω σ' ἢ κάτω.*

70. **λεῖα.** Proleptic. Introd. ch. V. 2. B. 3. Meister takes *λεῖα* as an adverb = *λέως* (*λείως*), 'completely.'

ὡναγής. Hesychios has *ἀναγής· ἐναγὴς ἢ βέβηλος*. The word is here used in the more general sense of 'scoundrel.'

71 sq. **ὦ Γῆρας, κτλ.** 'Thales may

σοὶ θυέτω, ἐπ[εὶ] τὸ αἷμ' ἂν ἐξεφύσησεν,
ὥσπερ Φίλι[π]πος ἐν Σάμῳ κοτ' ὁ Βρέγκος.
γελᾷς; κίν[αι]δ[ός] εἰμι καὶ οὐκ ἀπαρνεῦμαι,
καὶ Βάτταρός μοι τοὔνομ' ἐστί, χὠ πάππος
ἦν μοι Σισυμβρᾶς χὠ πατὴρ Σισυμβρίσκος
κἠπορνοβόσ[κ]ευν πάντες, ἀλλ' ἔκητ' ἀλκῆς
θαρσέων λέονθ' ἕλοιμ' ἄν, εἰ Θαλῆς εἴη·
ἐρᾷς σὺ μὲν ἴσω[ς] Μυρτάλης· οὐδὲν δεινόν,

72 *τὸ αἷμ' ἂν* Blass: ΤΟΑΙΜΑΝ P 73 *Φίλιππος* Blass: ΦΙΛΙ . ΠΟϹ, Τ (ut videtur) superscr. P *κοτ'*] ΠΟΤ, Κ superscr. m. pr. P ΒΡΕΓΚΟϹ (vel ΒΡΕΥΚΟϹ) P: *ὁ ἄρεσκος* Bücheler 74 ΓΕΛΑΙϹ P, deinde spatium. *κίναιδος* Kenyon 76 ϹΙϹΥΜΒΡΑϹ P: ϹΙϹΥΜΒΡΙϹΚΟϹ cum accentu acuto super Ι poster. P 77 post ΠΑΝΤΕϹ spatium 78 ΘΑΡϹΕΩΝ cum paragrapho subscr. P *λέονθ' ἕλοιμ' ἂν* Blass: ΛΕΩΝ . . ΟΙΜΑΝ, ΝΘ superscr. ut videtur P: *λέοντ' ἄγχοιμ' ἂν* Bücheler *εἴη*] ΙΗΙ P 79 ΕΡΑΙϹ ΜΕΝ, ϹΥ superscr. m. pr. P: *ἐρᾷς μὲν ἴσως* Meister

thank my white hairs (old age), for had I been younger his blood would have been spilt.'

72. **θυέτω.** Cf. vi. 10, where Koritto says to her slave *θῦέ μοι ταύτῃ | ἐπεί σ' ἔγευσ' ἂν τῶν ἐμῶν ἐγὼ χειρῶν*. Chariton, vi. 7, p. 114, has *θῦε δὲ τοῖς θεοῖς καὶ μακάριζε σεαυτήν*.

ἐπ[εί]. The first syllable disappears after -*ω* (aphaeresis). Cf. on *v.* 25. *ἐπεὶ* = 'for *otherwise*': cf. *ἐπεὶ δίδαξον* in Tragedy (e.g. Soph. *El.* 352).

τὸ αἷμα. For the crasis cf. *τοῦ ἡλίου*, *v.* 13.

ἐξεφύσησεν. The subject is **Θαλῆς**. For *ἐκφυσᾶν αἷμα* cf. Soph. *Aias* 918 *φυσῶντ' ἄνω . . . αἷμα*.

73. **Φίλι[π]πος κτλ.** Apparently the MS. had *Φιλιππος* with the correction *Φιλιστος*. See Headlam, *C. R.* xiii. 152, who reads *βρεῦκος* for *βρέγκος*, and finds a reference in this obscure passage to the well-known proverb *τὸν ἐν Σάμῳ κομήτην*; alluding to a Samian boxer, who because he wore his hair long was taunted by the competitors with effeminacy, and surprised them by winning the victory. 'The name of the antagonist is not elsewhere mentioned. Here it is *Φίλιππος* or *Φίλιστος*, and then Battaros identifies himself with the celebrated *κομήτης*.' *βρεῦκος* or *βροῦκος* = *ἀττέλεβος*, 'grasshopper,' a term of contempt.

Professor R. Ellis has considered this passage in the *Journal of Philology* (xxiii. pp. 20 sq.). He thinks the *Φίλιππος* here mentioned is Philip III of Macedon (B.C. 235–179); but this puts the date of Herodas later than seems possible, viz. between 200 and 100 B.C. Ellis takes *βρέγκος* as = *εὔβρεχμος*, referring to some peculiarity in the conformation of Philip's head (*βρέγμα*). Dr. Kenyon is not quite sure that the copyist did not mean to write *βρεῦκος*. But as the passage is obscure I prefer to keep *Βρέγκος*, the explanation of which may yet be found.

75. **Βάτταρος.** Cf. on *v.* 5 above.

76. **Σισυμβρᾶς.** The name is associated with Aphrodite. Cf. Ov. *Fast.* iv. 865 sqq. *Numina volgares Veneris celebrate puellae . . . cumque sua dominae date grata sisymbria myrto.* *Σισύμβριον* is the name of a courtesan in Athen. xiii. 587 F. Cf. *Μυρτάλη* above, and Ar. *Birds* 160 *μύρτα καὶ μήκωνα καὶ σισύμβρια*.

77. **ἕκητ' ἀλκῆς.** 'As far as strength goes.'

78. **λέονθ' ἕλοιμ' ἄν.** So Blass. 'I could slay a lion, if that lion were Thales.' For the spelling *ειηι* cf. Introd. ch. V (*Iota adscriptum*).

79. Battaros abandons his tone of hostility, and offers to come to terms with Thales. Such sudden changes of attitude are part of his character: cf. on *v.* 58. 'You love Myrtale, I dare say: I want good bread to eat. If you wish to have the one, I must have the other.'

ἐρᾷς σὺ μὲν ἴσω[ς]. This is to be preferred to *ἐρᾷς μὲν ἴσως*, (1) because there is no evidence for *ῑ* in *ἴσως* = 'perhaps'; (2) because the pronoun is emphatic, and is contrasted with *ἐγὼ* in the next verse.

ἐγὼ δὲ πυρῶν· ταῦτα δοὺς ἐκεῖν' ἕξεις.
ἢ νὴ Δί', εἴ σευ θάλπεταί τι τῶν ἔνδον,
ἔμβυσον εἰς τὴν χεῖρα Βατταρίῳ τιμήν,
καὐτὸς τὰ σ' αὐτοῦ θλῆ λαβὼν ὅκως χρῄζεις·
ἓν δ' ἐστίν, ἄνδρες — ταῦτα μὲν γὰρ εἴρηται
πρὸς [τ]οῦτον, ὑμεῖς δ' ὡς ἀμαρτύρων εὔντων
γνώμῃ δικαίῃ τὴν κρίσιν διαιτᾶτε.
ἦν δ' οἷον ἐς τὰ δοῦλα σώματα σπεύδῃ

80 ΠΥΡΕΩΝ P, et deinde spatium 82 ΒΑΤΤΑΡΙΩΙ, I posteriore postea per punctum deleto P: Βαττάρῳ Rutherford ΤΙΜΗΝΙ, I posteriore postea per punctum deleto P 83 ΚΑΥΤΟC cum lineola ad initium apposita et accentu acuto super O P ΤΑCΑΥΤΟΥ cum coronide post C P ΘΛΗ cum accentu ^ super H P ΧΡΗΖΕΙC P 84 ἓν δ' ἐστίν Bücheler: ΕΝΔΕΤΙC, C et N superscrr. m. rec. 2 P: ἐν δ' ἔστιν Blass: ἔνεστιν Crusius[2] ΑΝΔΡΑC, A posteriore in E mutato, et E m. rec. 2 superscr. P

οὐδὲν δεινόν. 'There is nothing strange in that.'

80. **ἐγὼ δὲ πυρῶν.** P. has πυρεων, which is simply a mistake for πυρων. Cf. χειρεων for χειρων, vi. 11; vii. 3.

Palmer notes that in Herodotos ii. 36, some excellent MSS. have πυρεων as the gen. pl. of πυρός, and this form is read by Gaisford and Schweighäuser.

Headlam compares Plautus, *Poen.* 315 AG. *at ego amo hanc.* MI. *at ego esse et bibere* (sc. *amo*): also Theokr. xiv. 7 ἤρατο μὲν καὶ τῆνος, ἐμὶν δοκεῖ, ὄπτω ἀλεύρω. Each of the two men wants what the other possesses. Thales wants the girl, Battaros the corn; cf. on *v.* 17, above.

Meister strangely takes πυρεων (which he keeps) as the gen. pl. of an unknown word πύρη = a piece of money. But he mistakes the sense of the passage. Battaros first proposes an exchange of the girl for the corn: he then suggests that Thales should buy the girl outright. This second proposal is contained in *v.* 82. If πυρεων as well as τιμὴν meant a sum of money there is no force in ἤ, *v.* 81.

81. **θάλπεται.** Of the passion of love: Aisch. *P. V.* 590 Διὸς θάλπει κέαρ ἔρωτι.

τι τῶν ἔνδον. For σπλάγχνα or καρδίη (i. 57): no doubt a colloquialism.

82. **ἔμβυσον κτλ.** Cf. Lukian, *De merc. cond.* 14, p. 669 παραβύσαντα ἐς τὴν χεῖρα... τοὐλάχιστον πέντε δραχμάς.

Βατταρίῳ. The reading of the MS. gives a diminutive form, which well suits the wheedling tone of the speaker. For the anapaest in the fifth foot (due to the proper name) cf. iv. 72.

τιμήν. 'The price'; cf. *v.* 89. Her. also uses τίμος masc. in this sense, vii. 78.

83. **καὐτός.** This and not ἢ αὐτός (as Bücheler) is the true reading. 'Pay the price *and* then use her as you will.'

τὰ σ' αὐτοῦ. For τὰ σὰ αὐτοῦ. The coronis after σ shows that we cannot read τὰ σαυτοῦ.

θλῆ. *Sens. obsc.*: cf. *tundo.* For the ordinary sense of the word cf. iii. 44 (θλῆται).

84. **ἓν δ' ἐστίν.** 'But one thing remains.' Battaros has been speaking to Thales: he now turns to the jury. We might also have ἐν δ' ἔστιν = ἔνεστιν δέ, 'I give you leave,' as Blass has proposed. But the presence of γάρ suits the first meaning best.

85. **ὡς ἀμαρτύρων εὔντων.** sc. τῶν πρηγμάτων. For the absence of the subject to the gen. absol. cf. Xen. *Anab.* iii. 2. 10 οὕτω δ' ἐχόντων, εἰκὸς κτλ., Ar. *Knights* 29, *Wasps* 882; Goodwin, *Gk. Gr.* § 1568.

86. **γνώμῃ δικαίῃ.** The jury is to decide the case like Athenian dicasts where the law did not direct them:— they promised περὶ ὧν μὴ εἰσί (νόμοι) γνώμῃ τῇ δικαιοτάτῃ (ψηφιεῖσθαι), Pollux viii. 122.

87. **οἷον.** This goes with δοῦλα. *Si ut in servilia corpora ruit* (Büch.). Crusius reads οἶον, 'only,' and refers to προσδίδωμι (*v.* 88) in explanation.

κῆς βάσανον αἰτῇ, προσδίδωμι κἀμαυτόν·
λαβών, Θαλῆ, στρέβλου με· μοῦνον ἡ τιμὴ
ἐν τῷ μέσῳ ἔστω· ταῦτα τρυτάνῃ Μίνως
οὐκ ἂν δικάζων βέλτιον δ[ι]ήτησε.
τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψῆφον
τῷ πορνοβοσκῷ Βατταρῳ φέρειν, ἀλλὰ
ἅπασι τοῖς οἰκεῦσι τὴν πόλιν ξείνοις.
νῦν δείξεθ' ἡ Κῶς κὠ Μέροψ κόσον δραίνει,
χὠ Θεσσαλὸς τίν' εἶχε χἠρακλῆς δόξαν,
χὠσκληπιὸς κῶς ἦλθεν ἐνθάδ' ἐκ Τρίκκης,

88 ΑΙΤΗ, Ι postea ad finem vocab. addito P 95 ΔΙΞΕΘ cum accentu acuto super Ι P ΗΚΩC cum accentu ^ super Ω P 96 ΕΙΧΕΝΗΡΑΚΛΗC, X super N m. pr. scripto P 97 ΚΩC cum accentu ^ super Ω P

88. **βάσανον.** By Attic law no free Athenian could be put to the torture; and free aliens, whether *ξένοι* or *μέτοικοι*, stood in general upon the same footing. We do not know the provisions of Charondas' code on this subject: perhaps in this travesty of Attic oratory it is simply Athenian practice that is referred to.

προσδίδωμι. 'I offer myself as well.' This verb at vi. 36 has the meaning 'give.' Here and at iv. 94 it means 'give in addition.'

Either party to a law-suit might by Attic law offer his own slave to be examined by torture, or demand the slave of his adversary. The offer or demand was equally called *πρόκλησις εἰς βάσανον*. Here Battaros offers himself.

89. **στρέβλου.** This mode of torture was in general use in the Attic courts (*Dict. of Antiq.*[3] ii. 852).

μοῦνον = *πλήν*, introducing a reservation.

τιμή. Cf. on *v.* 82.

90. **ἐν τῷ μέσῳ.** Cf. Demosth. 41. 25 *ἆθλα κείμενα ἐν μέσῳ*. At vi. 81 *ἐν μέσῳ* = 'near at hand.'

By Attic law the suitor who put an opponent's slave to the torture was liable for damages for any bodily hurt resulting from it. The *τιμή* is probably intended here to cover any such loss.

τρυτάνῃ. The pan of a balance; *τρυτάνη* (cf. Ar. *Wasps* 39), but in Latin *trŭtina*.

Μίνως. One of the three judges of the nether world, the others being Aiakos and Rhadamanthys: Demosth. *de Cor.* 127, p. 269 Reiske. In Lukian, *Nekyom.* 11, *πορνοβοσκοί*, among other pests of society, are brought before Minos.

92. **τὸ λοιπόν.** 'Furthermore,' *quod superest.*

μὴ δοκεῖτε κτλ. Another rhetorical commonplace. Cf. [Demosth.] *c. Polyclem* 1: *οὐ γὰρ ἐμὸς καὶ Πολυκλέους ἴδιός ἐστιν ὁ ἀγὼν ἀλλὰ καὶ τῆς πόλεως κοινός*: *ibid.* 66.

93. **τῷ πορνοβοσκῷ.** For the dative ('in the interests of B.') cf. Introd. ch. V. 2. B. 2. b.

95. **ἡ Κῶς κὠ Μέροψ.** Battaros plays upon the patriotic feelings of his audience: cf. Introd. ch. I. Merops was the father of Eumelos, a legendary king of Kos. Cf. *Μερόπη*, *Μεροπίς*, names by which Kos was known in early times: *Μέροπες* = *οἱ Κῷοι* (P.-H. p. xx, note 1). For the general sense cf. Hippokrat. 9, p. 320 (Littré) *Κῷοι οὐδὲν ἀνάξιον πράξουσιν οὔτε Μέροπος οὔτε Ἡρακλέους οὔτε Ἀσκληπιοῦ.*

δραίνει. Cf. i. 15. Note the use of the singular, in spite of the double subject.

96. **Θεσσαλός.** The son of Herakles by Chalkiope, daughter of Eurypylos, king of Kos: cf. Introd. ch. I.

Thessalos' two sons lead the Koan contingent in the Homeric catalogue (*Il.* ii. 678).

χἠρακλῆς. This is a correction; the MS. had originally *ειχενηρακλης*.

97. **Ἀσκληπιός.** For the worship of Asklepios in Kos cf. Introd. ch. I, and especially the fourth Mime.

Τρίκκης. Trikka, in West Thessaly, was the most ancient seat of the worship

... καὶ χρῆμα ...
... πάντα τὴν ...
... ὡς ὁ Φρὺξ τὰ ...
... εἴ τι μὴ ...
... ἡ παροιμία βάζε...

[illegible]

cf. "a spaniel, ...
the more they ...
be." Cf. also ...
For the Phrygian ...
... this word, ρ is ...
by the first hand. ...
to βάζω. ...
... but neither ...
content. Possibly ...
strange that there ...
For βάζειν ...

κῆτικτε Λητοῦν ὧδε τεῦ χάριν Φοίβη.
ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῇ
γνώμῃ κυβερνᾶτ', ὡς ὁ Φρὺξ τὰ νῦν ὗμιν
πληγεὶς ἀμείνων ἔσσετ', εἴ τι μὴ ψεῦδος
ἐκ τῶν παλαιῶν ἡ παροιμίη βάζει.

98 ΚΗΤΙΚΤЄ cum accentu acuto super Η P ΛΗΤΟΥΝ cum accentu ^ super Υ P ΤЄΥ cum accentu ^ super Υ P 102 ΒΑΖΙ, P m. pr. superscr. P

of Asklepios. See *Il.* ii. 729 sqq.; Strabo, ix. p. 437, xiv. p. 647.

98. **Λητοῦν.** For this accus. (= *Λητώ*) cf. vi. 45, 75, and Introd. ch. V.

ὧδε. 'Here': cf. iii. 97. At i. 49, iv. 42, it means 'hither.'

Φοίβη. For the birth of Leto in Kos cf. Tacitus, *Ann.* xii. 61. Herzog, *Hermes* xxx. (1895), p. 154, regards the legend as simply a double of the tale of Leto coming to Delos. Possibly there may be a covert reference to the confinement of Queen Berenike at Kos in 309 B.C. (P.-H. pp. xxxii sq.; Theokr. *Idyll* xvii).

99. Cf. *v.* 86.

100 sq. The proverb alluded to is quoted by Suidas in the form: *Φρὺξ ἀνὴρ πληγεὶς ἀμείνων καὶ διακονέστερος*: cf. 'a spaniel, a wife, and a walnut-tree, | the more they are beaten the better they be.' Cf. also *ὁ μὴ δαρεὶς ἄνθρωπος οὐ παιδεύεται* (illustrated by Mime iii). For the Phrygian as a type of boorishness cf. iii. 36.

102. **ἐκ τῶν παλαιῶν.** *A priscis inde temporibus* (Herwerden).

βάζει. In the MS., between *β* and *α* of this word, *ρ* is inserted above the line by the first hand. This perhaps points to *βράζει*. *βράζειν* has two meanings, (1) 'to boil'; (2) 'to growl' (of bears), but neither of these suits the context. Possibly the scribe meant to correct *βάζει* to *φράζει*. If so, it is strange that there is no trace of the *φ*. For *βάζειν ψεῦδος* cf. vii. 32 *τὴν ἀληθείην βάζειν* (*si vera lectio*).

III

ΔΙΔΑΣΚΑΛΟΣ

ΜΗΤΡΟΤΙΜΗ ΛΑΜΠΡΙΣΚΟΣ ΚΟΤΤΑΛΟΣ

ΜΗ. *Οὕτω τί σοι δοίησαν αἱ φίλαι Μοῦσαι,*
Λαμπρίσκε, τερπνόν, τῆς ζοῆς τ' ἐπαυρέσθαι —
τοῦτον κατ' ὤμου δεῖρον, ἄχρις ἡ ψυχή
αὐτοῦ ἐπὶ χειλέων μοῦνον ἡ κακὴ λειφθῇ.

This Mime is called the 'Schoolmaster,' and describes the methods of correction applied to Greek schoolboys of the time. Metrotime brings her son Kottalos to the schoolmaster Lampriskos, whom she implores to give Kottalos a sound flogging for his misdeeds. These she recounts at considerable length. He plays pitch-and-toss, for example, with low associates. He won't learn, and is shamefully ignorant. If he is scolded, he runs away from home and lives on his grandmother, or climbs roofs 'like a monkey.' The result of these escapades is that the tiles get broken and have to be repaired at Metrotime's expense. Therefore Lampriskos' aid is invoked to bring Kottalos to his senses. The dominie, nothing loth, calls for the tawse, and Kottalos is hoisted. His tears and entreaties are unavailing. His mother is firm, and would like him to have even more than he gets. While she is insisting on this the boy escapes, expressing his contempt as he does so. Metrotime departs to bring the news to the boy's father, who is evidently not master in his own household.

The scene cannot be fixed with certainty, but several indications point to Kos: cf. on *vv.* 10, 24, 51, 59. The arguments used by Rutherford (p. 39) in favour of Kyzikos, viz. (1) that *ἥμαιθον* (*v.* 45) is, according to Hesychios, *διώβολον παρὰ Κυζικηνοῖς*, and (2) that the school holidays are days sacred to Apollo, while Kyzikos is a son of Apollo, have little strength: see notes on *vv.* 45, 53.

1. **οὕτω.** Cf. Lat. *sic* or *ita* in adjurations. See Conington on Verg. *Ecl.* 9. 30 *Sic tua Cyrneas fugiant examina taxos* | . . . *Incipe.*

The order of the words is *οὕτω σοι δοίησαν . . . τερπνόν τι, κτλ.* The condition on which L. is to receive the blessing is expressed not formally by a conditional clause, but by the imperative *δεῖρον* (*v.* 3) *i.q.* *ἐὰν δείρῃς*: cf. *incipe* in Virgil (quoted above).

Μοῦσαι. The Muses are appropriately invoked because there were figures of them in the schoolroom (*vv.* 57, 97), as was frequently the case: Athen. 348 D; Diog. L. vi. 2. 69 (Headlam).

2. There are two objects to *δοίησαν*, (1) *τερπνόν τι*, and (2) *τῆς ζοῆς ἐπαυρέσθαι.*

3 sq. **κατ' ὤμου.** This may be = *κατωμαδόν*, 'down from the shoulder,' i.e. with the full swing of the arm. Cf. Leaf on *Il.* xv. 352 (*μάστιγι κατωμαδὸν ἤλασεν ἵππους*). But the Latin *catomidiare*, derived from the Greek *κατωμίζω*, means to lay one (boy) over the shoulders of another, and so to flog him: this suits *vv.* 60 sq. best.

ἄχρις ἡ ψυχὴ κτλ. The spirit of those about to die was often represented, in literature and in art, as leaving the lips or nostrils in the form of breath. Cf. Homer, *Il.* ix. 408: Anakreon 29. 7 *κραδίη δὲ ῥινὸς ἄχρις ἀνέβαινε, κἂν ἀπέσβην*: Pliny, *Nat. Hist.* vii. 52. 174 (from Heraklides Ponticus) tells of *Aristeae animam evolantem ex ore in Proconneso.* An Athenian vase-painting depicts a *Κὴρ* laying its hand on the mouth of a dying man to seize the spirit as it leaves the lips (Klein, *Meistersign.*[2] p. 113).

4. **ἡ κακὴ** simply indicates the anger of Metrotime, 'his life, plague on it.' Cf. *v.* 80 *ἡ κακὴ . . . βύρσα*, and the use of *malus* in Latin.

λειφθῇ. The constructions of *ἄχρις*

ἔκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν
χαλκίνδα παίζων· καὶ γὰρ οὐδ' ἀπαρκεῦσιν
αἱ ἀστραγάλαι, Λαμπρίσκε, συμφορῆς δ' ἤδη
ὁρμᾷ ἐπὶ μέζον. κοῦ μὲν ἡ θύρη κεῖται
τοῦ γραμματιστέω καὶ τριηκὰς ἡ πικρὴ

6 ΧΑΛΚΙΝΔΑ lineola ad init. apposita et accentu acuto super Ι scripto P 7 ΑϹΤΡΑΓΑΛΑΙ cum accentu acuto super Α tertium habet P: *αἱ δορκάδες* Rutherford: *αἱ στρογγύλαι* Palmer

and *μέχρις* as conjunctions in Herodas are as follows. Subjunctive without ἄν here and at *v.* 88 (*ἄχρις*); vii. 7 and viii. 8 (*μέχρις*). At viii. 3 (see note) we find *μέχρι* with *θάλψῃ* or -*ει*, and at ii. 43 *μέχρις οὗ* with the subj. *εἴπῃ*.

5. The tmesis **ἐκ ... πεπόρθηκεν** (Introd. ch. V. 2. A. i. f.) gives this line something of a tragic sound; *στέγη* also is a poetical word. It is possible that some well-known verse of tragedy is parodied here. For *ἐκπορθέω* cf. Soph. *Trach.* 1104; Eur. *Troad.* 142.

6 sq. **χαλκίνδα παίζων.** 'Playing with coppers.' Cf. *χαλκίζειν, χαλκισμός.* For the termination -*ινδα* in the names of Greek games cf. *διελκυστίνδα, ὀστρακίνδα.* See Pollux vii. 105, 206 and ix. 118.

καὶ γὰρ κτλ. K. is not content with the knuckle-bones (*ἀστραγάλαι v.* 7, *δορκάδες v.* 63, *δορκαλίδες v.* 19) which served for school-children in general. In the famous wall-painting at Pompeii, for example, the children of Medea are represented as playing with *ἀστραγάλαι* under the eyes of their *παιδαγωγός* (*Mus. Borb.* v. 33).

ἀπαρκεῦσιν. Cf. *v.* 63 *οὔ σοι ἔτ' ἀπαρκεῖ κτλ.*

7. **αἱ ἀστραγάλαι.** The ordinary form is *ἀστράγαλοι.* The article being elided here, we must either suppose that the second *α* of *ἀστραγάλαι* is long (of this scansion there is a trace in Eust. *ad Hom.* p. 1289), or else (with Blass) regard the line as beginning with a choriambus — ⏑ ⏑ —; cf. *Ἱππομέδοντος σχῆμα καὶ μέγας τύπος,* Aisch. *Sept. c. Theb.* 488; *φαιοχίτωνες καὶ πεπλεκτανημέναι κτλ.*, id. *Choeph.* 1049. Some scholars (as Rutherford, Palmer) have considered *ἀστραγάλαι* to be a gloss which has displaced the original word; which was, according to Rutherford, *δορκάδες* (cf. *v.* 63), according to Palmer *στρογγύλαι.*

συμφορῆς κτλ. 'He is getting worse and worse.'

συμφορῆς is partitive gen. after *μέζον.* Introd. ch. V. 2. B. 2. a.

8. **μέζον.** Cf. *μέζων, μέζονα. μεζ-*, not *μειζ-*, is the regular form of the comparative in Herodas. *μέζον* occurs 8 times. At iii. 36, P has, however, *μεῖζον. ἐπὶ μέζον* occurs again at iv. 54.

κοῦ. Indirect interrogative for *ὅπου.* In the other cases (seven in number) where the word is found in H., it is direct interrogative, as at *v.* 59 *Εὐθίης κοῦ μοι;* We might also take *κου* as being for *καὶ οὗ* (Weil): cf. *v.* 14 *κὴ μέν.*

Kottalos does not know the way to school, but he could readily direct you to the place where he gambles with his low companions (*v.* 12 sq.).

9. **γραμματιστέω.** Apparently Lampriskos himself.

The *γραμματιστής* was distinct from the *γραμματικός*, and was an elementary teacher. Suidas has *γραμματιστής· ὁ τὰ πρῶτα στοιχεῖα διδάσκων.* The *γραμματικὸς* on the other hand taught literature and criticism. Parents sometimes gave their sons additional instruction at home (*vv.* 24 sqq. 30 sqq.).

τριηκάς. Schoolmasters were paid monthly at this time. Among the Greeks the last day of the month was the day for bringing the school fees. See Lukian, *Hermotimus* 80. At Rome it was the Ides (Hor. *Sat.* i. 6. 75). The name for the fee was *μισθός*, or *δίδακτρα*, Lat. *minerval.*

The Athenian schoolmaster—and he may be taken as a type of Greek schoolmasters in general—was ill-paid, and often did not receive his payment at all (Demosth. *c. Aphob.* i. p. 828): cf. the line *ἤτοι τέθνηκεν ἢ διδάσκει γράμματα* (Mein. *Fr. Incert.* 453).

ἡ πικρή. Metrotime only pays her son's school fees with reluctance, know-

τὸν μισθὸν αἰτεῖ κῆν τὰ Ναννάκου κλαύσω,
οὐκ ἂν ταχέως λήξειε· τήν γε μὴν παίστρην,
ὅκουπερ οἰκίζουσιν οἵ τε προύνικοι
κοἱ δρηπέται, σάφ' οἶδε κἠτέρῳ δεῖξαι.
κἠ μὲν τάλαινα δέλτος, ἣν ἐγὼ κάμνω
κηροῦσ' ἑκάστου μηνός, ὀρφανὴ κεῖται
πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἑρμῖνος,

10 κῆν] ἵνα Zenobios vi. 10 11 ΛΗΞΙΕ P: λέξειε Hicks 12 ὄκου παροικίζουσιν Blass

ing that he gets little profit owing to his absence. Apparently all who were on the school register had to pay. By the code of Charondas, however, education was paid for by the State; hence Metrotime was perhaps a Metoikos. Herzog, *Koische Forsch.* p. 204(3).

10. **αἰτεῖ.** The subject is *τριηκάς*. The day on which the fees must be paid is said to 'demand' them, by a kind of personification.

κῆν κτλ. This phrase was known to us, before the publication of P, from Zenobios vi. 10 *τὰ ἀπὸ Ναννάκου· εἴρηται ἡ παροιμία ἐπὶ τῶν πολλὰ θρηνούντων*. Nannakos was, he tells us, a king of Phrygia, who foreseeing the coming of the deluge (of Deukalion), collected all his people into the temples and tearfully besought the help of heaven. The passage ends thus: *Ἡρώδης δ' ὁ ἰαμβοποιὸς φησίν· ἵνα τὰ Ναννάκου κλαύσω* (*ἵνα* being clearly a corruption of the true reading *ἤν*).

Thus the phrase *κῆν κτλ.* in this *v.* means 'in spite of my tears and entreaties,' lit. 'though I weep like Nannakos.' It is noteworthy that the name *Νάννακος* is found on inscriptions in Kos, which are to be dated not far from 260 B.C. *Inscriptions of Cos* 10. c. 51 *Νάννακος Πυθοκλεῦς*, and 160, *ὅρος θηκαίων Ναννάκου*.

11. **λήξειε.** The reading of P is *ληξιε*, i.e. *λήξειε*. We may keep this with Meister, regarding it as from *λάσκω*. Others correct to *λέξειε*: but cf. *ἐλήξατο*, viii. 65.

παίστρη. 'A place for gambling.' Cf. (for the termination) *ὀρχήστρα*, *παλαίστρα*. The word was not hitherto known to us.

12. **οἰκίζουσιν.** It is strange to find *οἰκίζω* used in the sense of *οἰκέω*. Elsewhere *οἰκίζω* is always transitive. Hesychios has *οἰκίζουσιν· οἰκοῦσιν*, perhaps from this passage.

προύνικοι. This word, the dat. of which at *v.* 65 is misspelt *προνικοισι* by P, means 'porters,' and is found in Pollux vii. 132, who tells us that it was a Byzantine word, used by writers of the New Comedy. Baunack (*Gortyn* 56) connects it with the stem *ενικ-* (*ενεικ-*). In the Old Comedy the word used was *φόρτακες*. Hesychios likewise explains it by *οἱ μισθοῦ κομίζοντες ὤνια ἀπὸ τῆς ἀγορᾶς*.

13. **κοἱ.** i.e. *χοἱ* by Ionic 'psilosis.' Introd. ch. V. 2. A. i. k.

κἠτέρῳ. i.e. *καὶ ἑτέρῳ*. Not only can K. get to the *παίστρη* himself, but he can—which is a harder thing—direct others to it.

14. **δέλτος.** The tablet coated with wax, on which writing was done in ancient times. As used in schools it corresponded to our 'slate.' Metrotime waxes her son's tablet herself, once a month. Of such *δέλτοι* we have a few specimens preserved to us. Fröhner, *Philol.* (Supplement Bd.) v. 49.

15. **ὀρφανὴ κεῖται.** 'Lies neglected.' Cf. an epigram in Pausanias i. 13. 3, where a line ends *ὀρφανὰ κεῖται* (sc. *σκῦλα*). Cf. also the use of *χήρη* at *v.* 35.

16. The construction is *πρὸ τοῦ ἐπὶ τ. ἑρμῖνος τῆς χαμεύνης*, 'before the inner post of his bed,' i.e. between his bed and the wall. *ἑρμὶς* is a bed post: Lat. *fulcrum*. *ὁ ἐπὶ τοῖχον ἑρμίς* = 'the post towards the wall,' or 'inner post.'

The tablet was thus placed, perhaps on purpose, where it was not likely to be observed.

The *χαμεύνη* (*χαμαί*, *εὐνή*) was, as

κῆν μήκοτ' αὐτὴν οἷον 'Αΐδην βλέψας
γράψῃ μὲν οὐδὲν καλόν, ἐκ δ' ὅλην ξύσῃ.
αἱ δορκαλῖδες δὲ λιπαρώτεραι πολλὸν
ἐν τῇσι φύσῃς τοῖς τε δικτύοις κεῖνται
τῆς ληκύθου ἡμέων, τῇ ἐπὶ παντὶ χρώμεσθα.
ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γνῶναι,

17 κῆν] ἦν Blass 18 ΞΥΛΗ!, C superscr. m. pr. P 19 ΔΑΙ-ΠΑΡΩΤΕΡΑΙ, ΕΛΙ superscr. m. pr. P 21 ΤΗΝ, Ι superscr. m. pr. P

the name implies, a low bed, as contrasted with κλίνη.

Bücheler takes *v.* 16 differently; he punctuates after χαμεύνης, translating '*ante grabatulum eius, ante fulcrum ad parietem versum.*' The words τοῦ ἐπὶ τ. ἑρμῖνος might be a gen. of place (Goodwin, *Gk. Gr.* § 1137), like τοίχου τοῦ ἑτέροιο in Homer (*Il.* ix. 219): but Bücheler seems to repeat πρὸ from πρὸ τῆς χαμεύνης. This makes an awkward sentence. *Ante grabatuli fulcrum* is natural; but scarcely *ante grabatulum, ante fulcrum*.

17. **κῆν μήκοτ'**. This is much the same as ἤν μήκοτε. Cf. Eur. *Medea* 30 (Medea is deaf to her friends' advice) ἢν μή ποτε στρέψασα πάλλευκον δέρην | αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζῃ φίλον. We need not however strike out κ in the text with Blass, who reads ἤν μήκοτε from the passage in Euripides, and considers that κ has slipped in from the beginning of *vv.* 13, 14, 15. καί seems occasionally to be pleonastic. Cf. vii. 28, where κοὐδέ is probably = οὐδέ.

οἷον 'Αΐδην βλέψας. 'Scowling at it as though it were Hades.' This is better than the translation 'looking death' (cf. Ἄρη, κρόμμυον etc. βλέπειν); in the latter case οἷον is unnecessary.

18. **γράψῃ . . . καλόν.** We should have expected γράψας οὐδὲν καλόν, as the main statement is contained in ξύσῃ. Note οὐδὲν after ἤν μή. We must take οὐδὲν closely with καλόν.

ἐκ . . . ξύσῃ. For ἐκξύσῃ.

19. **δορκαλῖδες.** Knucklebones (ἀστραγάλαι), from the anklebones of the antelope (δορκάς). For the lengthening of the -ι- in Ionic stems in -ιδ- cf. ἀλεκτορῖδες vi. 100, πυργῖδα vii. 15. Kühner-Blass, i. 481.

After δορκαλῖδες P has δαιπαρωτεραι. Over the αι of the first syllable is written by the first hand ελι, i.e. δὲ λιπαρώτεραι. In the MS. from which P was copied ΛΙ- must have been read as ΑΙ-, and the vowel of δὲ elided in consequence.

λιπαρώτεραι. With this must be taken *v.* 21, τῆς ληκύθου κτλ. *v.* 20 is interposed between the comparative and its genitive. For this reason some have, but needlessly, transposed *vv.* 20 and 21.

The proverb λιπαρώτερος ληκυθίου ἐπὶ τῶν ὑπερβολικῶς λιπαρῶν, is known to us from Ps. Diogen. 532. The oil-bottle, which was in constant use (τῇ ἐπὶ παντὶ χρώμεσθα *v.* 21), would be highly polished by the oil and the friction combined. But Kottalos' knucklebones show traces of even more constant use—in the past. He has laid them aside and plays with money now.

πολλόν. In Herodotos πολλός, πολλὸν are the regular forms. Herodas similarly does not use πολὺς or πολύ.

20. **φύσῃς.** Hesychios gives one meaning of φῦσα as φαρέτρα, or ἀσκός, i.e. a bag or other receptacle, used like the δίκτυα (i.e. nets for housewifely purposes, such as bringing home purchases).

The termination -ῃς is used where the longer form -ῃσι is also present. Elsewhere -αις is found. See vii. 115 τῇς καλῇσιν.

21. **ληκύθου‿ἡμέων.** Cf. βίου‿ὄνησις vii. 34, σόαι‿εἰσι vi. 100. Introd. ch. V. 2. A. i. b.

τῇ. Used as a Relative. Introd. ch. V. 2. A. vii. 2.

χρώμεσθα. The form in -σθα occurs again in P at iv. 17; but it must be read also at ii. 9, viii. 12. Cf. Introd. ch. V. 2. A. viii. 2.

22. **ἄλφα συλλαβήν.** We should say 'the *letter* α.' The word συλλαβή is of wider import than our 'syllable.' Cf. Meineke, *Chol.* 145 κοὐδὲ κάππα γιγνώσκων.

γνῶναι. 'To read,' like ἀναγνῶναι: or possibly 'to recognize.'

ἢν μή τις αὐτῷ ταὐτὰ πεντάκις βώσῃ.
τριθημέρῃ Μάρωνα γραμματίζοντος
τοῦ πατρὸς αὐτῷ, τὸν Μάρωνα ἐποίησεν
οὗτος Σίμωνα ὁ χρηστός· ὥστ' ἔγωγ' εἶπα
ἄνουν ἐμαυτήν, ἥτις οὐκ ὄνους βόσκειν
αὐτὸν διδάσκω, γραμμάτων δὲ παιδείην,
δοκεῦσ' ἀρωγὸν τῆς ἀωρίης ἕξειν.
ἐπεὰν δὲ δὴ καὶ ῥῆσιν οἷα παιδίσκον
ἢ 'γώ μιν εἰπεῖν ἢ ὁ πατὴρ ἀνώγωμεν,

23 βώσῃ Rutherford: ΒΩCΑΙ P 24 τριθημέρῃ Rutherford: ΤΡΙΘΗΜΕΡΑΙ P 25 post ΑΥΤΩΙ spatium 26 post ΧΡΗCΤΟC spatium 31 ΕΙΠΙΝ, Ε postea per punctum deleto P

23. **πεντάκις.** Used vaguely = 'half-a-dozen times.'

βώσῃ. Ionic for βοήσῃ: so in Herodotos in the forms derived from βοάω, νοέω, βοηθέω. Introd. ch. V. 2. A. ii.

24 sq. **τριθημέρῃ.** 'Three days ago.' *nudius tertius.* The word seems to be used vaguely, like πρώην. At vi. 21 we have ΤΡΙΤΗΜΕΡΗΙ, here ΤΡΙΘΗΜΕΡΑΙ.

Μάρωνα. In the course of a dictation lesson at home, K's father tried to teach him to write Μάρων. K. turned the word into Σίμων. The meaning turns on the widely different associations of the two words. (1) Μάρων is found in the list of those who fell at Thermopylai: there was a Μάρων, the eponymous hero of Maroneia in Thrace. The name occurs, it may be remarked, several times in inscriptions. Cf. E. L. Hicks, *C. R.* v. (1891) p. 352, who adds that nearly all the examples come from Asia Minor and the Eastern Aegean; in other words from the regions indicated by the poems of Herodas: v. Introduction, ch. I. The name occurs on a Koan inscription, P.-H. no. 339, p. 219. (2) The associations of the name Σίμων were as low and vulgar as those of Μάρων were lofty. There was a proverb applied to people 'conscious of each other's imperfections,' viz. οἶδα Σίμωνα καὶ Σίμων ἐμέ (Plut. *Prov. Alex.* 1). In Aristophanes, *Clouds* 351 sqq., we read of one Σίμων, noted for his rapacity.

It is probable that Maron and Simon are alluded to here as names of throws at dice. We know that Σίμων was the name of a throw, Pollux vii. 205: and Μάρων might give his name to a good throw. Cf. the Scholiast on Plato, *Lys.* 206 E (πτώσεις ἀστραγάλων were named after gods, heroes, kings, &c.).

26. **ὁ χρηστός.** Ironical.

εἶπα. Introd. ch. V. 2. A. viii. 5.

27. **ὄνους βόσκειν.** This occupation was followed only by the most illiterate persons. So in Latin *mulio*: as in Varro 367 Bücheler *infantiorem quam meus est mulio,* Martial i. 79 *si res et caussae desunt, agis, Attale, mulas.*

29. **ἀρωγὸν κτλ.** 'That I should find in him a support of my old age,' my γηροβοσκός. Cf. Heliod. i. 13; Quint. Smyrn. iii. 477, v. 446 (Headlam).

ἀωρίη. 'Old age.' The opposite of ὥρη, 'the prime of life,' τὸ ὥριμον, i. 38. This sense of ἀωρία occurs here only.

30. **ῥῆσιν.** A passage from the Greek Classics, especially from the tragedians. Such passages had to be learnt by heart and repeated by school-children, with the view of gaining a knowledge of mythology and philosophy, as well as taste and power of expression; *Dict. of Antiq.* ii. 95.

The passage in question here began with Ἄπολλον Ἀγρεῦ, *v.* 34.

οἷα παιδίσκον. 'As was natural in the case of a boy,' 'as other boys are taught to do,' cf. *v.* 51. Studies with the γραμματιστής were begun at the age of seven, hence παιδίσκος.

31. **μιν.** This form occurs three times (not including v. 70); νιν five times (*v.* 33, &c.). It is rash to assume that μιν is to be introduced everywhere, on the ground that it is the Ionic, while νιν is the Doric form: Schulze, *Berl. Phil. Woch.* 1895, c. 1 sq.

ἢ ὁ. Synizesis, Introd. ch. V. 2. A. i. b.

γέρων ἀνὴρ ὠσίν τε κὤμμασιν κάμνων,
ἐνταῦθ᾽ ὅκως νιν ἐκ τετρημένης ἠθεῖ·
'Ἄπολλον — Ἀγρεῦ' — τοῦτο, φημί, χἠ μάμμη,
τάλης, ἐρεῖ σοι, κἤστὶ γραμμάτων χήρη,
κὠ προστυχὼν Φρύξ —· ἢν δὲ δή τι καὶ μεῖζον
γρύξαι θέλωμεν, ἢ τριταῖος οὐκ οἶδεν
τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην,

33 *νιν*] *μιν* Rutherford | ΙΘΙ, Η superscr. m. pr. P | 34 ΑΥΡΕΥ, Γ superscr. m. pr. P | 35 ΤΑΛΗC P: *τὰ λῇς* Bücheler

32. **γέρων ἀνήρ.** In apposition with *ὁ πατὴρ* in *v.* 31.

ὠσὶν κτλ. *Auribus et oculis captus.* The regular construction with *κάμνω* is the accus. of the part affected (*κ. τοὺς ὀφθαλμούς*, Hdt. ii. 111). A *dativus modi* is, however, sometimes found (*κ. πάθᾳ*, Pindar, *Pyth.* viii. 68).

33. The order is *ἠθεῖ νιν* (*τὴν ῥῆσιν*) *ὅκως* (= *ὥσπερ*) *ἐκ τετρημένης*. Cf. *ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε*, Ar. *Clouds* 257. 'He lets it come out drop by drop as from a leaky vessel.'

ὅκως. Cf. *v.* 41. For *ὅπως* in Attic in this sense cf. Aisch. *P. V.* 1001; Soph. *Tr.* 32; Eur. *Hek.* 398.

ἐκ τετρημένης ἠθεῖ. The full phrase would be *ἐκ τετρημένης κύλικος ἠθεῖ*; in *ἠθεῖ* the image is taken from the act of straining. In Persius i. 35, the word *eliquare* = *ἠθεῖν* is used of the affected utterance of a Roman poetaster: cf. Calpurnius vi. 23 *stillantes voces.*

For the omission of *κύλικος* cf. on i. 25.

34. **Ἄπολλον—Ἀγρεῦ.** I adopt the correction (by the first hand) of ΑΥΡΕΥ. The similarity of *υ* to *γ* seems to have caused error at ii. 73 (v. note), and viii. 7 (where read *ἄναγνον* for manuscript *ἄναυλον*). We have no passage of tragedy which begins thus. Compare, however, Aisch. *Prom. sol.* 200 (Nauck) *ἀγρεὺς δ' Ἀπόλλων ὀρθὸν ἰθύνοι βέλος*, where Apollo is the 'hunter.' With *Αὐρεύς* (god of morn) Meister compares *Ἀπόλλων Ἔναυρος* (Crete), and the words *ἄγχαυρος, αὔριον.*

Crusius thinks (see p. 81 of his German translation) that the title 'God of morn' is more suitable for the early-rising schoolboy; while 'God of the chase' would fit only too well the roving instincts of Kottalos, and might encourage him to play truant. This seems far-fetched. The *ῥῆσις* could surely be selected on its poetical merits alone.

τοῦτο κτλ. Metrotime turns to her son, 'I tell you, even your grandmother could say it.'

35. **τάλης.** This is probably an interjection used as an expletive. At vii. 88 it occurs again, also spoken by a woman.

Two other explanations of *τάλης* have been given, (1) that it is a hyperionism for *τάλας*; (2) that it is an adverb = 'at once,' or 'straight on,' comparable in point of formation to *ἑξῆς, ἐξείης, ἐπιπολῆς* (Meister). Neither of these seems to me so probable.

Bücheler reads *τὰ λῇς*; but (1) this involves a change of the manuscript reading; (2) the forms in *τ-* of the relative are confined to passages where there is some special reason for them: cf. v. 4.

κἤστὶ κτλ. 'And yet she cannot read.'

γραμμάτων χήρη. Cf. *litterarum expers.*

36. **ὁ προστυχών.** Like *ὁ τυχών*, *quilibet.* The first slave you meet would know the *ῥῆσις* better than Kottalos.

Φρύξ. Cf. on ii. 100.

μεῖζον. Cf. on *v.* 8.

37. **γρύξαι.** This verb = 'to speak.' 'If we wish him to raise his voice.' Cf. *v.* 85 *ἢν πλέω γρύξῃς*, 'if you say another word.' For vi. 34, *γρύξω*, v. note *ad loc.*

τριταῖος. 'For three days.' The adj. is often used in Greek where we should have an adverbial expression. Cf. Goodwin's *Greek Grammar*, § 926. So Theokr. ii. 4, x. 12.

οὐκ οἶδεν κτλ. Cf. the expression in i. 72, *τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἡγεῖσθαι.*

γρηῦν γυναῖκα κὠρφανὴν βίου, κείρει,
ἢ τοῦ τέγευς ὕπερθε τὰ σκέλεα τείνας
κάθηθ᾽ ὅκως τις καλλίης κάτω κύπτων.
τί μευ δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν,
ἐπεὰν ἴδωμι ; κοὐ τόσος λόγος τοῦδε·
ἀλλ᾽ ὁ κέραμος πᾶς ὥσπερ ἴτρια θλῆται,
κἠπὴν ὁ χειμὼν ἐγγὺς ᾖ, τρί᾽ ἤμαιθα

43 post ΙΔΩΜΙ spatium: ἴδω μιν Rutherford ΤΟCΟC cum accentu acuto super O prius P 44 ἴτρια Rutherford: ΙΤΙΑ P: ἰτίη Bücheler 45 ΚΗΠΗΝ lineola ad init. apposita P ΗΜΕΘΑ, ΑΙ superscr. m. rec. 2 P

39. **γρηῦν γυναῖκα.** A pendant to *γέρων ἀνήρ* (*v.* 32).

ὀρφανὴν βίου. Like *γραμμάτων χήρη*, *v.* 35.

κείρει. 'Fleeces': so in Latin *tondet*.

40. **ἤ.** This corresponds to ἤ in 37. 'Either he runs away from home, or (if he stays there) he climbs on the roof' (i.e. the flat roof of the *ὑπερῷον*).

τέγευς. From *τέγος* a side-form of *στέγος*: Giles, *Manual of Comparative Philology*, § 237. *στεγύλλιον*, vii. 83, is formed from *στέγος*.

σκέλεα. This should be scanned as a dissyllable—εα in words of stem -εσ- being scanned as one syllable, with synizesis (Meister). There seems, however, to be one exception to this rule in H., viz. at viii. 71.

41. **κάθηθ᾽ ὅκως.** For the elision of -αι cf. ii. 29, v. 74, vi. 63.

ὅκως. See on *v.* 33.

καλλίης. This name for an ape is implied in Pindar, *Pyth.* ii. 132 (*καλός τοι πίθων . . . αἰεὶ καλός*). Cf. Babrius 56. 3, 7.

The monkey was early made a household pet. Dinarchos (quoted by Suidas) speaks of *καλλίας ἐν τοῖς οἴκοις τρέφειν* as something quite common.

For such pranks on the part of monkeys as those referred to in the text cf. Plautus, *Mil. Gl.* 162.

κάτω κύπτων. Ar. *Wasps* 279.

Note the alliteration; cf. ii. 28–9, 56.

42. **σπλάγχνα.** Cf. i. 57.

τῆς κακῆς. Like *τῆς ταλαίνης*. Cf. *v.* 5. Homer and the elegiac poets use *κακός* in this way.

For the sense cf. Plato, *Rep.* 492 C *ἐν δὴ τῷ τοιούτῳ τὸν νέον, τὸ λεγόμενον, τίνα οἴει καρδίαν ἴσχειν*; See also the note on i. 36, *κοίην . . . ψυχὴν ἔχουσα*.

43. **ἴδωμι.** Aor. subj. 1st sing. for *ἴδω*. For the termination *-μι* of the 1st pers. sing. of the subj. (common in Homer) cf. Monro, *Homeric Grammar*, § 82.

κοὐ κτλ. 'It isn't for him (pointing to K.) that I care.'

44. **ὁ κέραμος.** For the collective use of the singular *κέραμος* cf. Thuk. ii. 4; Ar. *Clouds* 1127; also Babrius quoted below.

ὥσπερ ἴτρια θλῆται. 'Are broken like cakes.' P has *ιτια*, which is most probably a mistake for *ἴτρια* (Rutherford), the *ἴτριον* being a *πέμμα λεπτόν*, cf. on *πλατύσματος*, *v.* 46; for *θλῆται* v. on ii. 83. With the passage cf. Babrius 125 *ὄνος . . . ἀναβὰς εἰς τὸ δῶμα κἀμπαίζων | τὸν κέραμον ἔθλα*.

45. **ἐπήν.** We have had *ἐπεάν* in *vv.* 30, 43.

ὁ χειμὼν κτλ. Repairs to the roof would be carried out just before the winter.

τρί᾽ ἤμαιθα. Hesychios has *ἤμαιθον· ἡμιωβόλιον, διωβόλιον παρὰ Κυζικηνοῖς.* The meaning ½ obol suits the passage well, though others adopt the second meaning. 1½ obols seems a large enough sum to pay for 1 tile. The phrase *ἤ τ᾽ ἄρτον ἤ τ᾽ ἤμαιθον* occurs in *v.* 3 of the Koronistai of Phoinix, a *μιμογράφος*, in the sense of something insignificant.

P has *ημεθα*; the scribe probably was thinking of *ἥμεθα*, the 1st pl. of *ἧμαι*. The error can hardly have arisen from his pronouncing Ε and ΑΙ alike. This 'is not to be expected in a manuscript of this date, and there are no other instances of this confusion in the Papyrus' (J. H. Wright, at p. 186 of the article cited on i. 54). Inscriptions show instances of this corruption from 150 A.D. onwards (Meisterhans, *Gramm. Att. Inschr.*[3] p. 27).

κλαίουσ' ἑκάστου τοῦ πλατύσματος τίνω·
ἓν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης,
τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα,
κάληθίν', ὥστε μηδ' ὀδόντα κινῆσαι.
ὅρη δ' ὁκοίως τὴν ῥάκιν λελέπρηκε
πᾶσαν, καθ' ὕλην, οἷα Δήλιος κυρτεὺς
ἐν τῇ θαλάσσῃ τὠμβλὺ τῆς ζοῆς τρίβων.
τὰς ἑβδόμας τ' ἄμεινον εἰκάδας τ' οἶδε

46 ΚΛΑΙΟΥCΑ lineola apposita et Α posteriore postea deleto P 49 ΚΑΛΗΘΙΝ lineola ad init. apposita et coronide post Ν scripta P 50 ΔΕΚΟΙΩC, Ο superscr. m. pr. P 53 ΕΒΔΟΜΑC, ΔΑ superscr. m. rec. 4 ut *ἑβδομάδας* fiat P

46. **πλατύσματος.** Gen. of price: Goodwin, *Gk. Gr.* § 1133.

The word means (1) 'a broad cake,' Bekker, *Anecdota*, p. 294; (2) 'tile' as here. Tiles of some size are meant, which might well cost 1½ obols each.

47. **ἓν γὰρ στόμα κτλ.** 'The neighbours all say.' *στόμα* = 'words,' 'utterance.' This use is found in Tragedy, e.g. Soph. *O. T.* 426, 706. *στόμα* however bears its usual meaning in the phrase *ἐξ ἑνὸς στόματος*, Lat. *uno ore*, Ar. *Knights* 670. Theokr. xii. 21 has *πᾶσι διὰ στόματος* = ''tis the common talk.'

συνοικίης. The *συνοικία* was a tenement or house inhabited by several persons who paid the rent jointly, Aischin. *c. Tim.* § 124; cf. on ii. 64. Here *συνοικία* is used for the persons who inhabited the lodging-house.

48. **τοῦ Μητροτίμης.** Usually the *father's* name is added in the gen., as in *Σωκράτης ὁ Σωφρονίσκου*. Possibly Metrotime uses the phrase in the text because she rules the household; the boy's father is a nonentity (*v.* 32). But v. on i. 50.

ἔργα. Predicate, sc. *ἐστί*, whence the absence of the article with *ταῦτα*.

49. **κάληθίν', ὥστε κτλ.** 'And it is all true, so that one gets nothing to eat.' This is probably the sense, and not 'so that it is vain to deny it': Headlam *C. R.* xiii. 152.

ὀδόντα κινῆσαι. This phrase is found in Timokles, *fr.* 10, in the sense 'to eat.' Cf. *κινεῖν σιαγόνας*, Liban. iv. 154. 1, Alexis 185. 3.

50 sq. 'See how he has ruined all his clothes in a wood, as if he were a fisherman of Delos spending his dreary existence on the sea.'

ῥάκιν. Used like *ῥάκος* in the sense of clothes, contemptuously. Others give it the meaning 'back' or 'bridge of the nose' (= *ῥάχις*), when *λελέπρηκε* must mean 'has peeled,' 'taken the skin off.' It is characteristic of Metrotime to lament over the damage to her son's clothes rather than that which his person has sustained; cf. *v.* 43. *λεπρὸς* is used of bad leather, Ar. *Acharn.* 724: see also vi. 36.

51. **πᾶσαν, καθ' ὕλην κτλ.** We must punctuate after *πᾶσαν* and also after *ὕλην*, taking *πᾶσαν* with *τὴν ῥάκιν*.

Δήλιος κυρτεύς. There was a proverb *Δήλιός τις κολυμβητής*, derived from the story of Glaukos, which was localized in Delos (earlier in Boeotia). The men of Kos attended the festivals at Delos regularly, and we find a month named *Δάλιος* in Kos. See also Kallim. *Hymn to Delos*, *v.* 15.

52. **τὠμβλὺ τῆς ζοῆς.** Cf. on i. 67. For the monotonous life of the fisherman see [Theokritos] xxi. (*'Αλιεῖς*).

53. **ἑβδόμας κτλ.** The 7th and 20th days of each month were sacred to Apollo, and were widely observed as holidays. K. knows when they will come better than the astronomers themselves. For the 7th cf. Hesiod, *Works and Days* 770 *ἑβδόμη ἱερὸν ἦμαρ· | τῇ γὰρ 'Απόλλωνα χρυσάορα γείνατο Λητώ*: for the 20th, a Koan inscription (Paton and Hicks 369, 8 ff.) *θυέτω δὲ καὶ ὁ ἱερεὺς τοῦ 'Απόλλωνος τᾷ εἰκάδι αἶγα ἀπὸ δραχμᾶν εἴκοσι.* The *ἑβδόμα* is also found in a Koan inscription (369. 2). For the holiday on the *ἑβδόμη* cf. Lukian, *Pseudol.* 16 *ὥσπερ οἱ παῖδες ἐν ταῖς ἑβδόμαις ἔπαιζε.* In the Alexandrian dialect *ἑβδομὰς* was used in the sense of *ἑβδόμη* (*ἡμέρα*), whence the *varia lectio ἑβδομάδας.* This involves an

τῶν ἀστροδιφέων, κοὐδ᾽ ὕπνος νιν αἱρεῖται
νοεῦνθ᾽ ὁτῆμος παιγνιὴν ἀγινῆτε.
ἀλλ᾽ εἴ τί σοι, Λαμπρίσκε, καὶ βίου πρῆξιν
ἐσθλὴν τελοῖεν αἵδε, κἀγαθῶν κύρσαις,
μἤλασσον αὐτῷ—
ΛΑ. *Μητροτίμη, ⟨μὴ⟩ ἐπεύχεο,*
ἕξει γὰρ οὐδὲν μεῖον. Εὐθίης κοῦ μοι,
κοῦ Κόκκαλος, κοῦ Φίλλος ; οὐ ταχέως τοῦτον

55 *ὁπῆμος* Headlam *ἀγινεῖτε* Rutherford 58 ΜΗΛΑCCON cum paragrapho subscr. P post ΑΥΤΩΙ spatium *Μητροτίμη, μὴ ἐπεύχεο* Jackson : ΜΗΤΡΟΙΤΙΜΗΕΠΕΥΧΕΟ P 59 post ΜΙΟΝ spatium ΠΟΥ, K superscr. m. pr. P

anapaest in the second foot, and is therefore to be rejected.

54. **ἀστροδιφέων.** From *ἀστροδίφης*, (or -*εύς*), not found elsewhere. The meaning is the same as that of *ἀστρολόγος*; for *διφᾶν* (*ἱκδ.*) cf. vi. 73, vii. 78. It is likely that there is a reference to the Koan School of astronomers, established by Aristotheros, and represented at the time of Herodas apparently by Dositheos (J. H. Wright, *ubi supra*, p. 196). The historian Berosos made his home at Kos early in the third century B.C., and took up the study of astrology: *Inscriptions of Cos*, pp. xxxiii and 359.

αἱρεῖται. Usually the active *αἱρεῖ* is found in such phrases. But H. seems purposely to employ the middle voice in unusual ways; cf. *δεῖται* = *δεῖ*, vi. 41; *θῶμαι* = *θῶ*, viii. 9 (Headlam).

55. **ὁτῆμος** = *ὁπηνίκα*. *ἦμος ὅτε* is used by Ap. Rhodius (iv. 267, 452).

παιγνιὴν ἀγινῆτε. 'You (Lampriskos and his scholars) will be keeping holiday.' That is, no doubt, the long midsummer holidays. *παιγνία* has the sense of *ἑορτή* in Ar. *Lys.* 700.

The subjunctive *ἀγινῆτε* is the reading of P, and may be kept. K. speculates as to when the holidays will come. *ὁτῆμος* with indic. would mean 'when the holidays are actually being kept.' *ἀγῖνεῖν* is an Ionic form used in Homer and Herodotos for *ἄγειν*. It is found only in the pres. and imperf.

56 sqq. M. does not seem likely to come to the point, and as even her peroration threatens to be of considerable length, Lampriskos intervenes.

εἴ τι. *τι* is adverbial, 'if at all.' Cf. *v.* 79, iv. 32.

βίου πρῆξιν. 'Success in life': cf. *πρᾶξιν φίλαν δίδοι*, Pind. *Ol.* i. 136. *πρῆξις* from *πράττειν*, 'to exact,' may be found at vii. 96 (v. note *ad loc.*).

57. **τελοῖεν.** For the optative cf. *v.* 79 *εἴ τί σοι ζώην*: Introd. ch. V. 2. B. 5. c. iii. A person can say on his own behalf *τελοῖεν αἵδε βίου πρῆξιν*, 'May the Muses grant me happiness,' or 'I wish the Muses may,' &c. When another person says 'if you wish the Muses to grant,' &c., the same construction is kept, with the addition of *εἰ*. Cf. Theokr. xv. 70 *εἴ τι γένοιο | εὐδαίμων—φυλάσσεο τὠμπέχονόν μευ.*

αἵδε. The Muses; cf. on *v.* 1.

κἀγαθῶν κύρσαις. Cf. ii. 45.

58. **μἤλασσον αὐτῷ**, sc. *τοῦ δέοντος ἐπιθῇς*, or the like. 'Don't give him (less than he deserves).' L. interrupts, and the sentence is unfinished.

μὴ ἐπεύχεο. 'You need not make this appeal to me, for he will have just as much' (even though you don't say another word). Cf. vi. 46 *ἐνεύχομαι*, 'I entreat.' The MS. has *Μητροιτιμηεπευχεο*. The loss of *μη* after -*μη* is due to haplography. The *παράγραφος* after *v.* 58 in the margin indicates a change of speaker in the middle of the line, cf. at *vv.* 81, 87, &c. Usually the *παράγραφος* indicates a change of speaker at the end of the line, as at i. 66, iii. 70, &c. Introd. ch. IV.

59. **Εὐθίης.** Cf. iv. 24. This is the name of a school-fellow of Kottalos. Similarly Kokkalos and Phillos *v.* 60. Three boys are summoned to help the master: cf. the flogging-scene in a wall-painting from Herculaneum figured in Baumeister, *Denkmäler*, iii. p. 1590.

With *Κόκκαλος* cf. *Κοκκάλη*, the name of a woman at iv. 19. Phillos occurs as a proper name in Anakreon. For the sense cf. Apul. *Met.* ix. 28 *vocatis duobus*

ἀρεῖτ' ἐπ' ὦμον, τῇ 'Ακέσεω σεληναίῃ
δείξοντες ; — αἰνέω τἄργα, Κότταλ', ἃ πρήσσεις.
οὔ σοι ἔτ' ἀπαρκεῖ ταῖσι δορκάσιν παίζειν
ἀστράβδ', ὅκωσπερ οἵδε, πρὸς δὲ τὴν παίστρην
ἐν τοῖσι προὐνίκοισι χαλκίζεις φοιτέων ;
ἐγώ σε θήσω κοσμιώτερον κούρης
κινεῦντα μηδὲ κάρφος, εἰ τό γ' ἥδιστον.

61 ΑΚΕϹΕѠ cum accentu acuto super Є prius **P** 62 ΚΟΤΤΑΛΑ-ΠΡΗϹϹΙϹ, Λ superscr. et postea per punctum deleto **P** 63 *ταῖσι*] *τῇσι* Rutherford ΠЄΜΠЄΙΝ, ΑΙΖ superscr. m. pr. **P** 64 ΑϹΤΡΑΒΔ cum accentu acuto super Α et prius et posterius **P** 65 ΠΡΟΝΙΚΟΙϹΙ **P**

e familia validissimis quam altissime sublato puero nates eius obverberavit.

61. **τῇ 'Ακέσεω σεληναίῃ.** This expression is explained in Photios ii. p. 212 N., as being used *ἐπὶ διαμενόντων καὶ βραδυνόντων*. Akesaios was a helmsman of Neileus, who always insisted on waiting for the full moon before setting sail, *ἵνα ἐν φωτὶ ὁ πλοῦς γένηται*. The 'moon of Akesaios' then came to mean a date like the 'Greek Kalends'; cf. Zenobios i. 41. L. speaks impatiently as the boys hang back, unwilling to help in punishing a schoolfellow. The form *'Ακεσαῖος* is used by Zenobios. *'Ακέσεω* may be the gen. of *'Ακέσεως* (Attic 2nd Decl.), but Smyth (*Ionic Dialect*, p. 634) gives reasons for taking the nom. as *'Ακέσης*.

62. **δείξοντες.** Cf. on i. 82. 'Do you intend to show him (produce him) on the full moon of Ak.?' Others take *δεικνύναι* = 'to strip' as a preliminary to the flogging; but this seems less probable. The dative *τῇ 'Ακ. σεληναίῃ* must be a dative of time-when, 'on the full moon,' as this is required by the passage in Zenobios: we can scarcely translate (with Crusius) 'do you mean to exhibit him (as a monster) to the full moon of Ak.?'

αἰνέω. Ironical: 'nice conduct this of yours.'

ἃ πρήσσεις. Note that the *α* is lengthened before *πρ*-.

63. **ἀπαρκεῖ.** Cf. *v.* 6.

δορκάσιν. Cf. on *v.* 7.

παίζειν. The original reading is *πεμπειν*, which is corrected by the first hand to *παιζειν*. *πέμπειν* has no other support than such phrases as *πέμπει ψολόεντα κεραυνόν* in Homer, which give no parallel to the dative. *παίζειν*, on the other hand, is the natural word to use where a particular game is referred to. Crusius is almost alone in retaining *πέμπειν*. The fact that *παίστρην* stands at the end of the next verse is not enough to condemn *παίζειν*.

64. **ἀστράβδα.** The meaning is uncertain. Probably it = *ἀστρεπτί*, *ἀμεταστρεπτί*, 'without turning the back,' i. e. 'continually': so Diels, Headlam, Daniellson. For the form of the adverb cf. *κύβδα*, *κρύβδα*. The word has also been taken as (1) 'without shaking' = *ἀστραβῶς*, (2) from *ἀστράπτειν*, 'blitz-artig' (Crusius), *fulminis instar* (Zielinski), (3) from *ἀστράβη*, 'riding on the back of the hand' (Tucker), (4) *incorrupte* (Bücheler).

In the MS. there is an accent on both the first and the second syllable of the word. Meister shows that the word was accentuated by the grammarians both as *ἄστραβδα* and as *ἀστραβδά*, whence with elision *ἀστράβδ'*. The MS. gives both ways.

ὅκωσπερ οἵδε. 'Like your schoolfellows,' *vv.* 59–60.

παίστρην. Cf. on *v.* 11.

65. **προὐνίκοισι.** See on *v.* 12.

χαλκίζεις. See *v.* 6: and, for the metre, i. 21.

φοιτέων. This goes with *πρὸς τὴν παίστρην*. Kottalos goes regularly to that low haunt; perhaps the word *φοιτέων* may be used with regard to its meaning of 'going to school'; cf. Ar. *Knights* 1235, Plat. *Prot.* 326 C (*συμφοιτητής*), Plat. *Euthyd.* 272 D, and (used absolutely) Ar. *Clouds* 916, 938. *Κότταλος φοιτᾷ*—not, however, to school, but—*πρὸς τὴν παίστρην*.

66 sq. **κοσμιώτερον κούρης.** 'Quieter than a girl,' and

κινεῦντα μηδὲ κάρφος. 'Not stir-

κοῦ μοι τὸ δριμὺ σκῦλος, ἡ βοὸς κέρκος,
ᾧ τοὺς πεδήτας κἀποτάκτους λωβεῦμαι;
δότω τις εἰς τὴν χεῖρα πρὶν χολὴ⟨ν⟩ βῆξαι.
ΚΟ. μὴ μὴ ἱκετεύω, Λαμπρίσκε, πρός σε τῶν Μουσέων
καὶ τοῦ γενείου τῆς τε Κουτίδος ψυχῆς,

70 ΔΟΤΩ cum paragrapho subscr. P   χολὴν Rutherford, Crusius: ΧΟΛΗ P: χολῇ Hicks: σχολῇ Ribbeck   71 ΙΚΕΤΕΥΩ, ΟΥ superscr. ut videtur P   μή μ' ἱκετεύω Bücheler   ΠΡΟΣΠΡΙΣΚΕ, ΛΑΜ superscr. m. pr. P   72 ΤΩΝ ΓΕΝΕΙΩΝ, ΟΥ bis superscr. m. pr. P. ΚΟΥΤΙΔΟΣ, Τ superscr. m. rec. 3 P

ring so much as a twig (chip).' These two expressions are proverbial, and occur in almost the same form together in Ar. *Lysistrata* 474 ἐπεὶ 'θέλω 'γὼ σωφρόνως ὥσπερ κόρη καθῆσθαι, | λυποῦσα μηδέν' ἐνθαδί, κινοῦσα μηδὲ κάρφος. Probably the passage of Aristophanes was in Herodas' mind when he wrote *vv.* 66 sq.

μηδὲ κάρφος κινεῖν is used, says Suidas, ἐπὶ τῶν ἡσύχων: cf. i. 54. The use of μηδὲ for οὐδὲ is noteworthy. It is due to the fact that κινεῦντα = ὥστε κινῆσαι.

εἴ τό γ' ἥδιστον. 'If that is the course you mean to take.' If Kottalos means to defy authority, L. will do his best to correct him.

68. τὸ δριμὺ σκῦλος. 'The tawse': further explained by ἡ βοὸς κέρκος. There seems to be no place, besides this, where the υ of σκύλος is long. Hence some read σκῦτος.

69. πεδήτας. Cf. *v.* 96.

ἀποτάκτους. 'Disobedient,' 'unruly.' Crusius takes it as 'put by themselves' for punishment. There was a separate place in the schoolroom where the caning took place (*Philol.* li. p. 315).

λωβεῦμαι. Of corporal punishment, cf. *v.* 73.

70. πρὶν χολὴν βῆξαι. The reading of P is πριν χολη βηξαι. Palaeographically it is easier to read χολῇ than χολήν, for I could more easily fall out than N: but I prefer χολὴν βῆξαι as a synonym for χ. ἐμεῖν, found in Plutarch, *Symp.* vii. 8. Ribbeck's conjecture, πρὶν σχολῇ βῆξαι, 'before I have time to cough,' is attractive: cf. ῥᾷον ἢ πτύσαι, Epikr. *C. A. Fr.* 3. 20. (ii. p. 283): also Theokr. xxix. 27 γηραλέοι πέλομες πρὶν ἀποπτύσαι.

71. μὴ μὴ ἱκετεύω. The diphthong ευ is scanned as short here. Büch. compares Hipponax *fr.* 22, and such forms as σκεάσαι (for σκευάσαι), σκεοθήκη, ἀναπάει, ἀτοῦ, ἰατῷ. Reinach, *Epigr.* p. 261.

Λαμπρίσκε. This is the corrected reading of P, which had at first προσπρισκε, the scribe having begun to write προς too soon: cp. ii. 38 απροσθε, where α is due to ανδρος which follows. Corrections of the text which have been proposed are of four kinds:

(1) transposition: πρός σε Μουσέων, Λαμπρίσκε (Nicholson).

(2) Λαμπρίσκε replaced by a short *Kose-name* such as Λάμπρε or Πρίσκε (Bücheler, Rutherford).

(3) Λαμπρίσκε rejected as a gloss: πρός σε πρός σε τῶν Μουσέων (Blass).

(4) ἱκετεύω corrected to ἱκετέω (Crusius, who compares τροφεύω: τροφέω). I see no reason to doubt that -ευ- could be scanned as short before a vowel. We must elide the vowel of the second μή. Bücheler proposes μή μ' ἱκετεύω, με being placed early in the sentence in anticipation of *v.* 73, μή τῷ με δριμεῖ κτλ.

Over the ευ of ἱκετεύω are two letters which Kenyon thinks may be ου, a correction really belonging to the next line (γενείου) and washed out when the mistake was seen.

72. τοῦ γενείου. The MS. had at first τῶν γενείων, an error due perhaps to the gen. pl. Μουσέων. The regular formula is πρὸς τοῦ γενείου, not πρὸς τῶν γενείων (Blass). The correction is made by the first hand.

Κουτίδος. This person was probably a female relative of Lampriskos, perhaps his daughter: compare the appeal made to Kydilla at v. 69 sq. Over the letter υ is written in a later hand τ, making Κοττίδος, gen. of Κοττίς, which some take to be a pet name for Κότταλος. Cf. Δημὼ Κοττίας, P.-H. 355. Bücheler

μὴ τῷ με δριμεῖ, τῷ 'τέρῳ δὲ λώβησαι.
ΛΑ. ἀλλ' εἷς πονηρός, Κότταλε, ὥστε καὶ περνὰς
οὐδείς σ' ἐπαινέσειεν, οὐδ' ὅκως χώρης
οἱ μῦς ὁμοίως τὸν σίδηρον τρώγουσιν.
ΚΟ. κόσας, κόσας, Λαμπρίσκε, λίσσομαι, μέλλεις
ἔς μευ φορῆσαι — ;
ΛΑ. μὴ 'μέ, τήνδε δ' εἰρώτα.
ΚΟ. τατᾶ, κόσας μοι δώσετ' ;
ΜΗ. εἴ τί σοι ζῴην,

74 *εἷς*] ΙϹ cum signo ‾ et accentu gravi super Ι **P** ΠЄΡΝΑϹ cum accentu gravi super Є **P** 75 ΟΚѠϹ, ΟΥ superscr. m. rec. 3 **P** 76 ΟΙ cum paragrapho subscr. **P** 78 post ΦΟΡΗϹΑΙ spatium 79 ΤΑΤΑ cum signo ‾ super Α prius et accentu ^ super Α posterius **P** *εἴ τί σοι*] ΙΤΙϹΟΙ cum signo ‾ et accentu acuto super Ι primum, necnon accentu acuto super Ι alterum **P** ΖѠΗΝ cum puncto super Ν **P**

reads *τῆς τε κοττίδος ψυχῆς*, and translates *per capitale tuum ingenium* (*κοττίς* is a Doric word = *κεφαλή*).

73. **με.** This word is out of its proper place (cf. vii. 126, note). Kottalos is excited and frightened.

τῷ 'τέρῳ. For the aphaeresis cf. Ar. *Peace* 253 *χρῆσθαι 'τέρῳ*. The *δριμὺ σκῦλος* was a *ἱμὰς ἀστραγαλωτός* (Athen. iv. 152 F) or *μάστις πολυαστράγαλος* (*Anth. Pal.* vi. 234), i.e. a whip on which bones were strung as on a knout.

λώβησαι. This is not to be taken with *μή*, to which we must supply *λωβήσῃ* (subj.) out of *λώβησαι*.

74. **εἷς.** P has *ἶs*: cf. Introd. ch. IV.

περνάς. In P this is accentuated *πὲρνας*, i.e. *περνάς* (and not *πέρνας*). 'Even if he were selling you as a slave, a man could not say a good word for you,' i.e. though he had every inducement to make the most of your virtues, he could not praise you.

75. **ἐπαινέσειεν.** *ἂν* is omitted: cf. v. 75 *καὶ τίς οὐκ ἀπαντῶσα | ἔς μευ δικαίως τὸ πρόσωπον ἐμπτύοι;* The usage, found in Homer (e.g. *Odyssey*, iii. 231), is a feature of Alexandrian Greek: cf. Schneider, *Callimachea*, i. 358, 400, who quotes Ap. Rhod. i. 767; Theokr. ii. 34, viii. 91, &c.

οὐδ' ὅκως χώρης κτλ. 'Not even in the land where mice eat iron as readily (as anything else'): i.e. in a region where there is so little food that mice are driven to eat iron; a sort of fabulous land (Crusius, *Unters.* p. 72). Cf. Seneca, *Apokolokyntosis* 7 *venisti huc* (to Hades) *ubi mures ferrum rodunt*: cf. on i. 9. For *ὅκως* = 'where' cf. the use of *ὡς* at Theokr. i. 13, v. 101, 103; also *ut* in Catullus xi. 3. *ὅκως χώρης* = *ubi terrarum* (partit. gen.). It is probable that the island Gyaros is alluded to in the text. It was a wretched spot, to which exiles were often sent by the Roman emperors. Cf. Juvenal, i. 73, x. 170; Tac. *Ann.* iii. 68, &c.; and for earlier times Antigonos of Karystos (*ap.* Steph. Byzan. *s. v.* *Γύαρος*), who says of it *ἐνταῦθα οἱ μύες διατρώγουσι τὸν σίδηρον* (*Philologus*, li. 177 sqq.).

76. **ὁμοίως.** 'Like ordinary food.'

77. **κόσας**, sc. *πληγάς*: cf. on v. 33, and see ii. 53.

78. **ἔς μευ φορῆσαι**, sc. *τὸ νῶτον*. The sentence is interrupted.

For the position of *μευ* cf. v. 76. The aorist infin. after *μέλλεις* is noticeable. See Giles, *Manual of Comparative Philology*, p. 479 (note). The aor. infin. in this usage denotes instantaneous action, as opposed to the pres. infin. which expresses continuance of the action. The existence of *μέλλω* with the aor. infin. in Attic is proved by passages such as Aisch. *P. V.* 625, Eur. *Ion* 760, where emendation to the pres. or fut. is impracticable. Some authors, like Pindar, avoid the fut. infin. altogether with *μέλλω*, and so Herodas; cf. *vv.* 92 sq.

τήνδε. Metrotime.

79. **τατᾶ.** Probably this is a nursery word: cf. *τατί*, v. 69, and *ταταλίζει*,

EROTES AS SHOEMAKERS

(See vii. 94)

Wall-painting from Herculaneum, now in the National Museum at Naples.
Baumeister, *Denkmäler*, III, fig. 1651.

FLOGGING-SCENE

Wall-painting from Herculaneum, now in the National Museum at Naples.
Baumeister, *Denkmäler*, III, fig. 1653.

φέρειν ὄσας ἂν ἡ κακὴ σθένῃ βύρσα.
ΚΟ. παῦσαι, ἱκαναί, Λαμπρίσκε.
ΛΑ. καὶ σὺ δὴ παῦσαι
κάκ' ἔργα πρήσσων.
ΚΟ. οὐκέτ', οὐχί ⟨τι⟩ πρήξω,
ὄμνυμί σοι, Λαμπρίσκε, τὰς φίλας Μούσας.
ΛΑ. ὅσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας·

80 ΦΕΡ ΟCΑC, ЄΙΝ superscr. m. pr. et lineola ad init. apposita P CΘЄΝΗΙ ΒΥΡCΑΙ in utroque verbo Ι deletum habet P 81 ΠΑΥCΑΙ cum paragrapho subscr. P: post ΠΑΥCΑΙ, etiam post ΛΑΜΠΡΙCΚЄ spatium 82 ΠΡΗCΩΝ, altero C superscr. m. pr. P οὐχί τι πρήξω Ellis: ΟΥΧΙΠΑΙΞΩ, ΡΗ superscr. m. pr. P οὐκέτ' οὐκέτι πρήξω Rutherford 83 ΟΜΝΥΜΙ cum paragrapho subscr. P σοι] ΛΟΙ, C superscr. m. pr. P: scribae oculus ad init. voc. seq. aberravit 84 ὅσην ex v. 8 Bücheler ЄCΧΗΚϾ, ΑC superscr. m. rec. 2 P

i. 60 (note). Others take it to mean (1) an exclamation of pain, cf. ταταί; or (2) the sound of blows (German *patsch*, Büch.).

The sign over the first α seems to be the grave accent written somewhat flat, or as Ludwich takes it (*Berl. Philol. Woch.* 1892, 642), it indicates the quantity of the vowel.

δώσετ'. Note the plural. K. addresses both Lampriskos and his mother. Metrotime alone answers.

εἴ τί σοι ζῴην. Cf. on *v.* 57. These words should be given to Metrotime; 'as you hold me dear, receive as many as your ugly hide will stand.' The phrase εἰ . . . ζῴην is used ironically; 'if you love me . . . bear these strokes for my sake.'

In the MS. we have ζωην (without ι), and there is a dot over ν to cancel that letter. But the reading εἴ τί σοι ζωή would not give a satisfactory sense, whether we assign the words to K. or to M. ('while your life holds out'): and it is probable that the difficulty of the construction εἰ . . . ζῴην led to an attempt at emendation.

80. **φέρειν.** Infin. for imperative.

Most editors take φέρειν as dependent on σθένῃ, and make the sentence take the form of a direct answer to κόσας μοι δώσετ', i.e. (δώσομεν) ὅσας ἂν ἡ κακὴ βύρσα σθένῃ φέρειν. But φέρειν on that supposition is out of its proper place in the sentence, and the corruption of *v.* 80 in P is not explained: whereas ΦΕΡ = φέρε is a natural corruption of φέρειν = imperative.

ἡ κακή. Cf. on *v.* 4.

The word βύρσα was first written βυρσαι; the scribe drew his pen through the Ι and then (by mistake) through the Ι of CΘЄΝΗΙ as well. For the irregularity of the MS. in regard to iota see Introd. ch. IV.

81. **ἱκαναί**, sc. πληγαί, 'enough, have done.'

82. **πρήσσων.** For the η v. ii. 39.

οὐκέτ' οὐχί τι πρήξω. P has οὐκετ' οὐχι παιξω: for this form of the fut. of παίζω cf. *Anth. Pal.* xii. 211. πρήξω is a correction of παίξω. The letters τι were lost before π, as frequently happens in MSS.

Rutherford reads οὐκέτ' οὐκέτι πρήξω, sc. κακὰ ἔργα. But this involves a change of οὐχὶ in the manuscript reading.

83. **ὄμνυμι.** This takes, as usual, the accus. of the deity by whom the oath is taken; cf. vii. 31 ὄμνυμι πάνθ' ὅσ' ἔστ' ἱρά. σοι is *dat. ethicus.*

τὰς φίλας Μούσας. Cf. *v.* 1. φίλας is somewhat insincere: cf. *v.* 98.

84. This verse is found also at v. 8, with ὅσην for ὅσσην.

γλάσσαν. An Ionic form, connected with γλῶσσα, γλωχίς: Brugmann, *Griechische Grammatik* (Iwan Müller, *Handbuch*), pp. 33, 182. Found seven times in Her.; γλῶσσα occurs once (vi. 41).

οὗτος. Cf. v. 63. αὕτη is similarly used, iv. 42, 55.

ἔσχηκας. Strictly, 'you have acquired.' To explain the tense it may be suggested that K. has improved his

    πρός σοι βαλέω τὸν μῦν τάχ', ἢν πλέω γρύξῃς.
ΚΟ. *ἰδού, σιωπῶ· μή με, λίσσομαι, κτείνῃς.*
ΛΑ. *μέθεσθε, Κόκκαλ', αὐτόν·*
ΜΗ.   *οὐ δ⟨εῖ σ'⟩ ἐκλῆξαι,*
    Λαμπρίσκε, δεῖρον δ' ἄχρις ἥλιος δὺς ᾖ.
ΛΑ. . . . .
ΜΗ. *ἀλλ' ἐστὶν ὕδρης ποικιλώτερος πολλῷ,*
    καὶ δεῖ λαβεῖν νιν κἀπὶ βυβλίῳ δήκου

85 ΠΡΟC cum paragrapho subscr. P 86 ΙΔΟΥ cum paragrapho subscr. P 87 ΜЄΘЄCΘЄ cum paragrapho subscr. P post ΑΥΤΟΝ spatium *οὐ δεῖ σ' ἐκλῆξαι* Pearson: ΟΥΔЄΚΛΗΞΑΙ P: *οὔ σε δεῖ λῆξαι* Bücheler: *οὐδ' ἂν ἐκλήξαις* Rutherford 88 ΛΑΜΠΡΙCΚЄ cum paragrapho subscr. P ΔЄΙΡΟΝΑΧΡΙC, Δ superscr. m. rec. 3 P *δὺς ᾖ* Meister: ΔΥCΗΙ P: *δύῃ* Rutherford: post *v.* 88 excidit ut videtur versus qualis hic est: *ἀλλ' ἀντέχειν ὁ παῖς ὅδ' οὐκέτ' ἰσχύει*, nempe Lamprisco tribuendus; cf. Headlam *C. R.* xiii. p. 152 90 *ἀλλ' ἐστὶν ὕδρης . . . . . ἀναγνῶναι* Metrotimae dedit Headlam, Lamprisco Bücheler: *ἀλλ' ἐστὶν . . . πολλῷ* Lamprisco, *καὶ δεῖ λαβεῖν μιν . . . ἄλλας*; Metrotimae, *εἰκοσίν γε . . . ἀναγνῶναι* Lamprisco, reliqua Metrotimae tribuit Meister: *ἀλλ' ἐστὶν . . . λαβεῖν μιν* Lamprisco, *κἠπὶ βυβλίῳ κτλ.* usque ad Mimi finem Metrotimae tribuit Rutherford

quality of talkativeness by practice; but the sense does not much differ from that of *ἔχεις*: Introd. ch. V. 2. B. 5. b. v. P had *ἔσχηκε*, *οὗτος* being inadvertently taken as nom. not voc.; the 3rd sing. was afterwards corrected to the 2nd.

85. **πρός σοι βαλέω.** For *προσβαλῶ σοι*: cf. *v.* 5.

μῦν. 'Gag.' There is it seems no other instance of this use quoted; but cf. *βοῦς* (Aisch. *Agam.* 36; Theogn. 815).

γρύξῃς. Cf. on *v.* 37.

87. **μέθεσθε κτλ.** Though only Kokkalos is mentioned by name, all three boys (*vv.* 59 sq.) are meant. Cf. *ἔζεσθε Μητροῖ*, vii. 14. Virg. *Aen.* ix. 525 *vos, o Calliope, precor adspirate canenti.*

οὐ δεῖ σ' ἐκλῆξαι. P has *ουδεκληξαι*, which has been corrected in various ways to make sense and to scan. It is simplest to assume that ЄΙC has dropped out before ЄΚ, as is often the case, we shall then have *οὐ δεῖ σ' ἐκλῆξαι* (for the scansion cf. on i. 21).

It is noticeable that the MS. has *ει* for *ι* at this point; thus *κτεινῃς* (*v.* 86), *δειρον* (*v.* 88) as against *διρον* (*v.* 3): Pearson, in *Classical Review*, v. p. 484.

88. **δεῖρον.** Cf. *v.* 3.

ἄχρις . . . δὺς ᾖ. For the construction with *ἄχρις* cf. on *v.* 4. The reading of P is *δυσηι*. We want an aorist rather than a present, and *δὺς ᾖ* (Meister, Crusius), a periphrastic construction, is preferable to *δύσῃ*, as the 1st aor. is only used transitively. Rutherford reads *δύῃ* pres., *donec sol occidat.*

90. **ὕδρης ποικιλώτερος.** 'With more tricks than a hydra,' a proverb applied to the cunning: cf. Ps. Diog. 372, 669 *ποικιλώτερος ὕδρας· ἐπὶ τῶν δολερῶν.*

The question as to how we should apportion *vv.* 88–93 among the various speakers is, as Headlam says, 'the most baffling thing in Herodas.' I may refer to his admirable statement of the difficulties, *C. R.* xiii. 153. Of the two solutions which he proposes I have adopted that which he puts first. A deprecatory answer by Lampriskos has been lost after *v.* 88: cf. on vi. 94. L. is merciful, but M. insists on twenty more lashes, however well K. may be going to read his book. This remark must be in reply to a suggestion of L. that he should be let off the rest of the punishment. If *v.* 90 is given to L., *ὕδρης ποικιλώτερος* must refer to K.'s back, which had become black and blue. The application of the proverb as given above is against this.

91 sq. **κἀπὶ βυβλίῳ.** 'For his book,' i. e. for neglecting it in the past. Weil renders it *penché sur un livre.*

τὸ μηδέν, ἄλλας εἴκοσίν γε, καὶ ἢν μέλλῃ
αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι.
ΚΟ. ἰσσᾶ. ΛΑ. λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.
ΜΗ. ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε,
ἐλθοῦσ' ἐς οἶκον ταῦτα, καὶ πέδας ἥξω
φέρουσ', ὅκως νιν σύμποδ' ὧδε πηδεῦντα
αἱ πότνιαι βλέπωσιν, ἃς ἐμίσησεν.

92 ΜΗΔΕΝ, Θ superscr. m. rec. 3 P 93 ΚΛΕΟΥϹ cum accentu ^ super Υ P 94 ΙϹϹΑΙ cum accentu ^ super ΑΙ P: post hoc vocab. spatium *λάθοις . . . πλύνας* Lamprisco tribuit Crusius[3] *γλάσσαν* Kenyon: ΙΛΑϹϹΑΝ P 98 *αἱ πότνιαι* Danielsson: ΑΙΠΟΤΝΙΑΙ P

δήκου τὸ μηδέν. 'A mere nothing.' *δήκου* is habitually added to excuse *οὐδεὶς* or *πᾶς*: cf. v. 24 *δήκου πάντα* (Headlam). Other meanings suggested for *τὸ μηδὲν* are (1) 'at least,' but this would be *τοὐλάχιστον*; (2) 'the good for nothing': this would require *τὸν μηδέν*: cf. Soph. *El.* 1166.

93. **ἀναγνῶναι.** On the aor. infin. with *μέλλω* cf. note on *v.* 78.

94. **ἰσσᾶ.** This is given by the grammarians as an exclamation of malicious triumph at another's failure (*ἐπιχαρτικὸν ἐπιφώνημα ἐπὶ τῶν ἀπολαχόντων*): or, as Danielsson puts it, *Interjektion der Schadenfreude*. We may suppose that K. runs off putting his tongue out at the schoolmaster. This would help to explain the following words.

λάθοις κτλ. 'The sooner you put your tongue in honey the better.' *λάθοις* seems to have something of the sense of *οὐκ ἂν φθάνοις*. 'Do a thing secretly, before you are noticed,' is much the same as 'do it quickly.'

ἐς μέλι πλύνας. The reading *μέλι* is quite sound, and not to be changed (as e. g. to *μέλαν* = ink). K. is advised to wash his tongue in honey, so that he may stand a better chance of mollifying his master. Plaut. *Truc.* 176 *in melle sunt linguae sitae vostrae.*

Crusius thinks there is a reference to boys being stung by bees when in search of honey; but this is farfetched and hardly to be got out of the Greek.

πλύνας. *πλύνειν* is here used in the sense of *βρέχειν* or *βάπτειν*: cf. iv. 17 note.

95. **ἐπιμηθέως.** From *ἐπιμηθής*, 'thoughtful,' Theokr. xxv. 79; hence the advb. 'carefully.'

τῷ γέροντι. The father of K., mentioned *v.* 32.

96. **ταῦτα.** With *ἐρέω*, *v.* 95. This new offence of K. (rudeness to his master) will have to be reported to his father.

97. **σύμποδ' ὧδε πηδεῦντα.** The words are said in banter; with his feet tied he could struggle, but could not jump or run: *σύμποδα πηδεῦντα* form an oxymoron (E. L. Hicks, in *Classical Review*, vol. v. p. 353).

ὧδε = 'here': cf. ii. 98. For *πηδᾶν* cf. Kallim. *fr.* 43 *ὀρχήσασθαι*, also in an ironical sense.

98. **αἱ πότνιαι.** The Muses look down from the walls upon the struggles of K.; v. on *v.* 1.

IV

ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙΣΑΙ ΚΑΙ ΘΥΣΙΑΖΟΥΣΑΙ

This piece describes a visit paid by two women, Kynno and Kokkale, to the altar and temple of Asklepios in Kos. They are accompanied each by a female slave; and they begin by an invocation to Asklepios, his parents (Apollo and Koronis), his wife, sons, and daughters, and other allied divinities. The offering is then made. It is a cock—the poor man's gift—and the favour of the god is besought.

The religious rite finished, the women turn to examine certain statues, singling out for observation and comment figures of a realistic character. They pass eventually into the temple, where they admire some paintings by Apelles, 'the Ephesian,' who is warmly defended against his detractors by Kynno. The sacristan (νεωκόρος) then announces that the sacrifice has been accepted by the god, and his favour secured. The worshippers withdraw, after what appears to be a slight altercation with the sacristan, who is dissatisfied with the smallness of his perquisite. The action seems to be laid shortly before dawn: see line 54.

That the scene is laid in Kos seems plain from *v.* 2 (Κῶν γλυκῆαν). None of the other seats of the worship of Asklepios mentioned in the context has an epithet attached to it save Kos, which is named with a special affection. At iv. 30 we have the phrase πρὸς Μοιρέων, which, as we have seen (Introd. to Mime I), is appropriate in a Mime dealing with Kos. Again, the proper names in this piece all point to Kos, as has been shown by Gurlitt. This scholar also endeavours to fix the date of Mime IV from *vv.* 26–7, 37–8, 76–8, and concludes that we should probably place it between 270 and 260 B.C. (*Arch.-epigr. Mittheil. aus Oest.-Ungarn*, xv. 169); see Introd. ch. I. Cf. also R. A. Neil, *C. R.* vol. vii. 1893, pp. 314 ff. Diels points out that the Mime gives the view of art and its mission prevalent at the time; a high value was set on portraiture, truth to life, and realism of presentation.

For the Ἀσκληπιεῖον of Kos cf. Strabo, xiv. p. 657; Aristeides, xxxviii. 15 (Keil). Both of these writers base their accounts on personal observation. See also Introd. ch. I on recent excavations. The works of art contained in the temple have been discussed by A. S. Murray (*C. R.* v. 1891, p. 389), and Waldstein (*C. R.* vi. 1892, p. 136); also by Gurlitt in the article referred to above, and Diels *Ueber die Mimiamben des Her. und ihre Beziehung zur Alexandrinischen Kunst* (*Berl. Archäol. Gesell.* Nov. 1891).

The most celebrated Ἀσκληπιεῖον was in Epidauros: cf. Paus. ii. 27. 2 (Frazer); also Prof. P. Gardner's *New Chapters in Greek History*, p. 357, for the recent excavations. The method of cure, called ἐγκοίμησις, consisted in making the patient pass a night in the temple: during sleep the god disclosed the means of cure in a dream, which was then interpreted by the priests. The patients offered up votive tablets (*v.* 19) giving a short account of the treatment: cf. *C. I. G.* 59. 80 a–d, and Starkie on Ar. *Wasps* 123.

There are three speakers in the piece, viz. Kokkale, Kynno, and the sacristan (νεωκόρος). Kynno is the elder of the two women who visit the temple, Kokkale is her young friend, who has just recovered perhaps from an illness, and makes an appropriate offering of a πίναξ, or votive tablet.

Kynno has visited the temple before. She speaks in a tone of authority even to Kokkale, and very harshly to her own slave, Kydilla. Kokkale has also a slave in attendance, Kottale (*v.* 88).

ΚΟΚΚΑΛΗ ΚΥΝΝΩ ΝΕΩΚΟΡΟΣ

ΚΟ. Χαίροις ἄναξ Παίηον, ὃς μεδεῖς Τρίκκης,
καὶ Κῶν γλυκῆαν κἠπίδαυρον ᾤκηκας,
σὺν καὶ Κορωνὶς ἥ σ' ἔτικτε κὠπόλλων
χαίροιεν, ἧς τε χειρὶ δεξιῇ ψαύεις

1 *vv.* 1–18 Kokkalae tribuit Mekler, Kynnoni Kaibel, Philae W. Schulze 2 γλυκεῖαν Rutherford 3 ΧΩΠΟΛΛΩΝ, Κ deinde ex Χ m. pr. facto P 4 ΧΕΙΡΙ cum puncto super Ε P

The distribution of the text among the various speakers is based on the manuscript readings at *vv.* 19, 88, where v. notes. Many scholars rashly assume that in the latter passage Κοττάλη is due to an error of the scribe, and should be Κοκκάλη: and that Kokkale is the name of the slave in the attendance on Kynno's friend. But (1) the offering of the πίναξ (*v.* 19) should surely be made by the worshipper, and not by a slave; (2) the friend is left without a name. To avoid the latter objection some take φίλη at *vv.* 27, 39, 72, as a proper name, Φίλη. It is argued, as by Palmer (*Hermathena*, viii. 250), that while Kynno addresses her friend as φίλη (at *vv.* 39 and 72), the latter never calls Kynno φίλη only, but Κυννοῖ, Κυννί, Κύννα, or φίλη Κυννοῖ. But there is in my opinion one case where Kynno is called φίλη only, viz. at *v.* 27 (*q.v.*) The passage where this occurs could have been spoken only by Kynno's friend, who is full of wonder and curiosity. Kynno has been at the temple before: why should she break out excitedly in admiration of a work she had seen already? Moreover such conduct would be by no means in keeping with her character. She is brief, curt, downright. Witness her rude reply when asked a simple question at *v.* 23: also her angry tone in regard to the detraction of Apelles. She is made somewhat dour in order to form a contrast with her young and excitable companion. At verse 27 therefore the friend addresses Kynno as φίλη. Now it would be very confusing if ΦΙΛΗ in the vocative could mean indifferently Kynno or her friend. Hence the view that the friend's name is Φίλη must be rejected. Her name I believe to be Κοκκάλη, and she has a slave Κοττάλη (*v.* 88). There is no more reason to object to the names Κοκκάλη and Κοττάλη occurring in the same Mime than there is in the case of Κόκκαλος and Κότταλος (Mime iii).

1. **Παίηον.** Also at *vv.* 11, 81, 82, 85. At *v.* 26 we find ὁ Παιών.

μεδεῖς. A Homeric word: cf. μεδέων, μεδέουσα; also in inscriptions (in prose) sometimes. We should accentuate it μεδεῖς (μεδέεις), and not μέδεις as it appears in most texts (Schulze).

Τρίκκης. Cf. ii. 97.

2. **γλυκῆαν.** Introd. ch. V. 2. A. vi. The form in -ῆαν for -εῖαν is suitable to the religious solemnity of the language: cf. on *v.* 84 (ἔασι).

'Επίδαυρον. A famous seat of the worship of Asklepios. Excavations have been conducted there in recent years, and a large number of inscriptions and *ex voto* offerings discovered, proving that the place was somewhat like Lourdes or Loretto, to which thousands resorted to be healed of their diseases. Herzog (*Koische Forschungen*, pp. 174 sqq.) has shown that in Herodas there are traces of a reaction against the power and fame of Epidauros as a seat of the worship of Asklepios. Thus, in Her. ii. 95–8 there is no mention of Epidauros, only of Trikka, the original home of Asklepios. At iv. 1 sqq. the order is Trikka, Kos, Epidauros.

ᾤκηκας. Scarcely different from οἰκεῖς: v. on i. 33, iii. 84.

3. **σύν.** With χαίροιεν: cf. iii. 5, &c.

Κορωνίς. Cf. Pindar, *Pyth.* iii. 25 sqq.

ἔτικτε. The imperfect tense of this verb is used where we should expect the aorist: cf. μᾶτερ ἅ μ' ἔτικτες, Aesch. *Eum.* 321. The difference seems to be: ἔτικτε = 'she was thy mother'; ἔτεκε = 'she bare thee,' that is, ἔτικτε expresses the continuance of the relation, ἔτεκε is a true aorist.

κὠπόλλων. There is a double crasis here, for κὠπόλλων = καὶ ὁ 'Απόλλων: cf. Theokr. i. 109 χὤδωνις. For κ- (Ionic) instead of χ- cf. on iii. 13.

4. **ἧς . . . ψαύεις.** This is the usual construction of ψαύω. For *v.* 75 see note. We must suppose that there was

Ὑγίεια, κὤνπερ οἵδε τίμιοι βωμοί,
Πανάκη τε κἠπιώ τε κἰησὼ χαίροι
χοἱ Λεωμέδοντος οἰκίην τε καὶ τείχη
πέρσαντες, ἰητῆρες ἀγρίων νούσων,
Ποδαλείριός τε καὶ Μαχάων χαιρόντων,
χὤσοι θεοὶ σὴν ἑστίην κατοικεῦσιν
καὶ θεαί, πάτερ Παίηον· ἵλεῳ δεῦτε
τοῦ ἀλέκτορος τοῦδ' ὅντιν' οἰκίης τοίχων

5 Ὑγιῖα κὤνπερ Blass: ΥΓΙΙΑΤΕΚΩΝΠΕΡ cum diaeresis signo super I posterius et coronide post K, necnon lineola ad init. apposita P 7 τείχεα Meister 11 ΙΔΕΩ, Λ superscr. m. pr. P 12 ΤΟΥΑΛΕΚΤΟΡΟΣ, ω superscr. m. rec. 3 P

a sculptured group of Asklepios and Hygieia, to which the phrase χειρὶ δεξιῇ ψαύεις refers. The god's right hand rests on Hygieia.

5. **Ὑγίεια.** P has ὑγιῖα τε κὤνπερ. The τε has been added wrongly from *v.* 6. The *coronis* shows that τε κ(αι) not τεκ (= ἔτεκε) is meant (Blass), or else simply marks elision: cf. ii. 83. Various forms of ὑγίεια are found in this piece. Here Ὑγιια is possible: at *v.* 86 ὑγιίῃ is probably right (= *salus*), though this reading gives an anapaest in the fifth foot. At *v.* 94 ὑγιίης is found = *pain bénit* (v. note): at *v.* 95 we have ὑγίη in the same meaning: v. Smyth, *Greek Dialects*: *Ionic*, p. 624. For the worship of Ὑγίεια in Kos v. P.-H. 406.

οἵδε τίμιοι βωμοί. The article is not added after οἵδε owing to βωμοὶ being a predicate. βωμοὶ are 'altars,' or perhaps (as Meister) the pedestals of statues.

6. **Πανάκη κτλ.** On the worship of these daughters of Asklepios cf. Hippokr. ὅρκος, Littré, iv. 628 (Hygieia and Panakeia); Paton-Hicks, 30, 12; 345, 16 (Hygieia and Epione, or Epio). Of Πανάκη a longer form Πανάκεια occurs, Ar. *Plut.* 702, and Ἰασὼ is used *ibid.* 701.

7. **Λεωμέδοντος.** King of Troy, who promised to Apollo horses of the famous breed of Tros, if he would build his city. When Laomedon broke his promise Apollo, assisted by his grandsons (*v.* 9), also by Herakles and Telamon, sacked Troy.

τείχη. *moenia.* Contrast τοίχων, *v.* 12 (*parietes*). It is possible that we should read τείχεα, a dissyllable.

9. **Ποδαλείριος κτλ.** Cf. *Iliad* ii. 731 Ἀσκληπιοῦ δύο παῖδε, ἰητῆρ' ἀγαθὼ Ποδαλείριος ἠδὲ Μαχάων. Podalirios was apparently Karian in origin, Machaon was Thessalian (Thraemer, in Pauly-Wissowa, *s.v.* Asklepios).

10. **χὤσοι κτλ.** The gods and goddesses referred to are described elsewhere (cf. Paton-Hicks, 64) by the expression θεοὶ σύνναοι, σύμβωμοι: cf. Aisch. *Supp.* 222 ἀνάκτων τῶνδε κοινοβωμίαν σέβεσθε.

11. **ἵλεῳ.** ἵλεως, like εὐμενής *v.* 82, is a regular word on such occasions: cf. ἱλάσκομαι. P had ιδεω, which was easily corrected (m. pr.) to ιλεω. δεῦτε is used as the plural of δεῦρο, and is hortative with δέξαισθε (*agite . . . accipite*); cf. vii. 70. Brugmann (*Griech. Gramm.*[3] p. 533), compares τῆτε, used by Sophron as the plural of τῆ (i. 82).

12. **τοῦ ἀλέκτορος.** The belief that the cock was sacred to Asklepios is a misconception, based partly on the well-known passage at the end of the Phaedo, where Sokrates calls upon Kriton to offer a cock to that god in token of his deliverance (from life's cares). It is clear from *vv.* 14 sqq. that the cock was sacrificed not as being sacred to Asklepios, but as the poor man's offering.

τὠλέκτ. (by a later hand) introduces a form of the *Doris severior.*

ἀλέκτωρ is an old word found in Kratinos, Plato Comicus, and Herodas (here and *v.* 16).

οἰκίης τοίχων. As τοίχων by itself means the walls of a house (v. on 7), either οἰκίης or τοίχων seems unnecessary, and some scholars, taking the former as a gloss, propose to substitute ὄρθριον: cf. Theokr. vii. 123 ὁ δ' ὄρθριος . . . ἀλέκτωρ, *Anth. Pal.* xii. 137 ὀρθροβόας (of the cock). The gen. is pos-

VOTIVE RELIEF TO ASKLEPIOS

Mittheilungen des Archaeol. Institutes, 1877, Tafel xiv. Now at Athens.

κήρυκα θύω, τἀπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ' ἕτοιμον ἀντλεῦμεν,
ἐπεὶ τάχ' ἂν βοῦν ἢ νενημένην χοῖρον
πολλῆς φορίνης, κοὐκ ἀλέκτορ', ἴητρα
νούσων ἐποιεύμεσθα, τὰς ἀπέψησας
ἐπ' ἠπίας σὺ χεῖρας, ὦ ἄναξ, τείνας.
ΚΥ. ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στῆσον
τῆς Ὑγιείης. ΚΟ. μᾶ, καλῶν, φίλη Κυννοῖ,
ἀγαλμάτων· τίς ἦρα τὴν λίθον ταύτην

16 ΑΛΕΚΤΟΡΙΗΤΡΙΑ cum coronide post Ρ prius, accentu acuto super Ι prius, et puncto super Ι posterius P 18 ΧΕΙΡΑC cum puncto super Ε P 19 *ἐκ δεξιῆς . . . τῆς Ὑγιείης* (*v.* 20) Kynnoni, *μᾶ καλῶν . . . ὁ στήσας* (*v.* 22) Kokkalae tribuit Zielinski 20 ΥΓΙΙΗC P: *Ὑγιίης* Meister ΜΑ cum accentu ^ super Α P *τῆς Ὑγιίης· μᾶ, μᾶ· καλῶν κτλ.* Rutherford 21 post ΑΓΑΛΜΑΤΩΝ spatium *τὴν*] ΤΟΝ, Η superscr. m. pr. P

sessive (not objective, like e.g. *φέγγους κήρυκα*). But as Headlam remarks (*C. R.* xiii. 153) *οἰκίης κτλ.* is really no stranger than *ὄρνεις οἰκίης*, Babr. 17. 1. We learn from *Geopon. Script.* p. 985, that the roosts were made upon the *walls*. Meister's *οἰκίῃ στοίχων* ('hours') is ingenious, but unconvincing.

13. **τἀπίδορπα.** The sacrifice, being so small, would provide the gods only with a kind of 'second course,' Lat. *mensae secundae*, not with a complete banquet.

14. **πολλὴν κτλ.** There is an allusion here to the proverb *ἐκ πίθω ἀντλεῖν*, Theokr. x. 13 (Schol. *παροιμία ἐπὶ τῶν ἀφθόνως ἐχόντων*); *minime multus nobis aut in promptu haustus est* (Bücheler). For the accus. fem. in this phrase cf. *ἴσην τῖσαι, κενὴν ψάλλειν.*

15. **ἐπεί.** Cf. on ii. 72.

νενημένην takes with it *πολλῆς φορίνης* in the next verse, 'loaded (well-covered) with plenty of fat.' For the gen. cf. Goodwin, *Gk. Gr.* § 1112. Cf. *Od.* iv. 134 *νήματος ἀσκητοῖο βεβυσμένον.*

16. **ἴητρα.** This form, with which we may compare *θρέπτρα, σῶστρα*, is known from Hesychios (*ἴατρα· μισθοὶ θεραπείας*) and the Inscriptions of Epidauros. It is formed from *ἰάομαι*, 'reward for healing.' P had at first *ιητρια*: cf. critical notes on ii. 82; iii. 80; iv. 79.

17. **ἐποιεύμεσθα.** With *ἄν*, *v.* 15, an hypothesis unfulfilled in the present.

τάς. Relative: cf. ii. 64.

ἀπέψησας. Used instead of the technical word *ἀπέμαξας*: 'the use of unfamiliar synonyms is part of H.'s method,' Headlam, *C. R.* xiii. 153, who compares iii. 94.

18. **ἐπ' . . . τείνας.** Cf. iii. 5.

ἠπίας . . . χεῖρας. Cf. *ἤπια φάρμακα*, *Il.* iv. 218; *ἤπια φύλλα*, Soph. *Ph.* 698.

ὦ ἄναξ. As *ἄναξ* had originally the digamma, this is hardly a case of hiatus: cf. on ii. 43 (*μέχρις οὗ εἴπῃ*).

19. **ἐκ δεξιῆς κτλ.** Cf. on *v.* 4.

τὸν πίνακα. A votive tablet of painted terra-cotta, with a picture of the diseased limb, &c., upon it. Many *πίνακες* have been found at Corinth. Büch. however, takes it to mean 'a dish,' in which the *ἐπίδορπα* (*v.* 13) are offered.

Κοκκάλη. The name of Kynno's friend: v. Introduction to this Mime.

20. **Ὑγιείης.** The first syllable is lengthened by the ictus.

μᾶ. V. on i. 85. For the gen. cf. *ὦ Πόσειδον τῆς τέχνης*, Ar. *Knights* 144: Goodwin, *Gk. Gr.* § 1129. **ἀγαλμάτων** is used of the statue of a god: that of a man (or woman) is *ἀνδριάς* (*v.* 36).

21. **ἦρα.** Called by Brugmann a Lesbian and Doric form (*Griech. Gramm.* p. 535). It is contracted from *ἦ ἄρα*.

τὴν λίθον. P had at first *τον λιθον*, *τον* being corrected by a later hand to *την*. *ἡ λίθος* = (1) some special kind of stone, as **Μαγνῆτις** *λίθος*, (2) a precious stone. In the sense of 'marble' λ. is mostly masc., but cf. **Παρία** *λίθος*, Theokr. vi. 38. See also on *v.* 34.

τέκτων ἐπο⟨ί⟩ει καὶ τίς ἐστιν ὁ στήσας;
ΚΥ. οἱ Πρηξιτέλεω παῖδες· οὐχ ὁρῇς κεῖνα
ἐν τῇ βάσει τὰ γράμματ'; Εὐθίης δ' αὐτὰ
ἔστησεν ὁ Πρήξωνος. ΚΟ. ἵλεως εἴη
καὶ τοῖσδ' ὁ Παιὼν καὶ Εὐθίῃ καλῶν ἔργων.
ὅρη, φίλη, τὴν παῖδα τὴν ἄνω κείνην
βλέπουσαν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν,
ἢν μὴ λάβῃ τὸ μῆλον, ἐκ τάχα ψύξει;
κεῖνον δέ, Κυννοῖ, τὸν γέροντα· πρὸς Μοιρέων,

22 ἐποίει Kenyon: ЄΠΟЄΙ P 24 post ΒΑCΙ spatium 25 ἵλεως εἴη . . . δείσθω (*v.* 38) Kokkalae tribuit Zielinski: ἵλεως εἴη . . . τὸν γέροντα (*v.* 30) Kynnonis amicae, πρὸς Μοιρέων (*v.* 30) . . . θεῖναι (*v.* 34) Kynnoni, rursus τὸν Βατάλης (*v.* 35) . . . δείσθω (*v.* 38) Kynnonis amicae tribuit Rutherford 26 Εὐθίῃ Rutherford: ЄΥΘΙΗC P 27 κείνην] ΚЄΙΜЄΝΗΝ cum punctis super ΜЄ P 29 ψύξειν Bücheler 30 ΓЄΡΟΝΤΑ cum signo ˘ super Α P

22. **τέκτων.** 'Sculptor': cf. Soph. *Tr.* 768; Eur. *Alk.* 348.

ἐποίει. The use of the imperfect in this formula is first found apparently in the time of Alexander (L. and S. *s. v.* ποιέω). Cf. *Apelles faciebat aut Polycletus* (Pliny, *N. H.* i. praef.).

ὁ στήσας. The dedicator, = ὁ ἀναθείς.

23. **Πρηξιτέλεω παῖδες.** Kephisodotos and Timarchos: Introd. ch. I. Kephisodotos made a statue of Asklepios, which was afterwards brought to Rome (Pliny, *N. H.* xxxvi. 24), Stuart Jones, *Greek Sculpture*, pp. 164–166.

Portraits of Lykurgos (died 323 B.C.) and his sons, and of Menander (died 291 B.C.), by Keph. and Tim. are cited: Löwy, *Inschriften griechischer Bildhauer* (108–112).

24. **βάσει.** The pedestal, on which the names of the artists and the persons who dedicated the work were inscribed. In cases where the statue has disappeared, the pedestal often remains, and throws welcome light on the statements of ancient writers. So here: see Introd. ch. I.

αὐτά. The neuter refers to the whole group of statuary (τὰ ἀγάλματα, *v.* 21). Some would read αὐτὴν (τὴν λίθον), supposing that αὐτὰ is a mistake due to the presence of γράμματα just before.

26. **καλῶν ἔργων.** For the gen. indicating cause cf. Goodwin, *Gk. Gr.* § 1126. It is especially used with verbs expressing emotions: συγγιγνώσκειν αὐτοῖς χρὴ τῆς ἐπιθυμίας, Plato, *Euthyd.* 306 C.

27. After inspecting the group just mentioned the party singles out works in which scenes from life are vividly depicted. Herodas no doubt is partly expressing his own preference for the contemporary school of Realists in art, with whom, as we should infer from the style of his own work, he was much in sympathy. Waldstein in *C. R.* vol. vi. p. 136.

The first work is a figure of a girl straining to take from the hand of a second person an apple, which she follows with her eyes. For the reason given the group is probably a *genre* one. The girl has been taken to be one of the Hesperides, but without good cause.

28. **ἐρεῖς.** 'You would say.' This use of the future is peculiar. It occurs also at *vv.* 33, 57, 73 of this mime, and at iii. 35, vi. 59, the verb being always ἐρεῖς, -εῖ. The only other author where it occurs frequently is Theokritos, who has it four times, viz. at i. 150 (δοκασεῖς), vii. 36 (ὀνασεῖ), xv. 79 (φασεῖς), xxii. 64 (ἐρεῖς). We may notice that in two of these four cases the verb is one of saying (φασεῖς, ἐρεῖς). Also, at Theokr. i. 150 and xv. 79, the future occurs in descriptions of works of art. In Herodas, similarly, in three cases out of the six it is thus applied, viz. at iv. 28, 33, 57.

29. **ἐκ . . . ψύξει.** Tmesis: cf. iii. 5. The subject is αὐτή, to be supplied from αὐτήν. There is no need to correct to infin. ψύξειν: cf. *v.* 33.

30. The old man cannot be in the same group as the boy and goose of *v.* 31, as suggested by Dr. A. S.

BOY STRANGLING GOOSE

After Boethos. Brunn-Bruckmann, ***Denkmäler griech. und röm. Sculptur***, no. 433. Now in Capitoline Museum, Rome.

τὴν χηναλώπεκα ὡς τὸ παιδίον πνίγει·
πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος, τοὔργον
ἐρεῖς λαλήσει. μᾶ, χρόνῳ κοτ' ὤνθρωποι
κἠς τοὺς λίθους ἕξουσι τὴν ζοὴν θεῖναι.
τὸν Βατάλης γὰρ τοῦτον οὐχ ὁρῇς, Κυννοῖ,
ὅκως βέβ[ηκεν] ἀνδριάντα τῆς Μύττεω ;

32 ΠΡΟ lineola apposita P   33 post ΛΑΛΗCΙ spatium: *λαλήσειν* Rutherford   ΚΡΟΝωΙ, Χ superscr. m. pr. P   34 ΚΗC cum paragrapho subscr. P   35 ΟΡΗC P   36 ΟΠωC, Κ superscr. m. pr. P *βέβηκεν* Kenyon, Blass: ΒϾΒ . . . . P

Murray. 'The speaker in accordance with her clearly-drawn character turns abruptly from one work to another.' Waldstein, *C. R.* vi. p. 136.

πρὸς Μοιρέων. Cf. *μὰ τὰς Μοίρας*, i. 11, and Introd. to i.

31. **τὴν χηναλώπεκα κτλ.** The famous group of a boy strangling a goose (or, as it is here, a *vulpanser*) is ascribed to Boethos of Carthage. Pliny, *N. H.* xxxiv. 84 *Boethi . . . infans sexannis anserem strangulat* (the word *sexannis* is due to emendation: *sex anno* in one MS., *eximie* in the others. Bücheler reads *infans vi summa*). The original of the group appears to date from the early Hellenistic period. Gurlitt (v. below) says that the *motif* of the group dates at latest from the middle of the third century.

32. **πρὸ τῶν ποδῶν.** 'Before our feet,' i. e. in close proximity; cf. Pindar, *Isth.* viii. (vii) 25 *τὸ πρὸ ποδὸς σκοπεῖν χρῆμα*, Xen. *Lak.* iii. 4 *αὐτὰ τὰ πρὸ τῶν ποδῶν ὁρᾶν.*

λίθος. Gurlitt, in the article referred to in the Introd. to this mime, points out that Boethos is otherwise known for work in silver or bronze, also for Toreutikê, but not for sculpture in marble. Pliny (*N. H.* xxxiv. 84) speaks of this particular group as in bronze. There are three hypotheses open to us: (1) Pliny may be mistaken, (2) the marble-group is the original, the copy becoming more famous than the original, (3) the marble-group is a copy. The third hypothesis is not probable, for a copy would hardly have been honoured with a place in a temple beside works by Apelles. We are left with (1) and (2), either of which is a possible explanation.

33. **ἐρεῖς.** Cf. on *v.* 28.

λαλήσει. This use of the future seems to correspond to that of *ἐρεῖς* just referred to. *λαλήσει = λαλήσειεν ἄν.* The reading *λαλήσειν* is less likely to be genuine than *λαλήσει*. The scribe might readily correct *λαλήσει*, so as to provide an object to *ἐρεῖς*. *λαλεῖν = λέγειν*, which is a mark of Hellenistic Greek; cf. vi. 61.

χρόνῳ κτλ. Cf. Theokr. xv. 82 (Introd. ch. III), Leonidas of Tarentum xxix. 4 (Introd. *ibid.*).

34. **τοὺς λίθους.** *λίθος* is used generically, 'men will in time be able to put life even into stones.' Cf. *v.* 21 n.

35. In spite of the *παράγραφος* found in P after *v.* 34 we may continue *vv.* 35 sq. to the same speaker. So at ii. 54, 78. Perhaps, however, one of the slave-girls is carried away by her feelings on suddenly recognizing an acquaintance in Batale, whose portrait-statue she points out to Kynno.

The order of the words is *τὸν Βατάλης γὰρ ἀνδριάντα τοῦτον τῆς Μύττεω οὐχ ὁρῇς ὅκως βέβηκεν.*

Βατάλης. The woman is called the daughter of **Μύττης**. E. L. Hicks (*C. R.* v. 353) takes both Batale and Myttes as *redende Namen* (e. g. 'lisper' and 'mute'). *Βατάλη* is suggestive of *Βάττος*, *Βάτταρος* (see on ii. 5), and *Μύττης* perhaps of *μύειν*. The stone image is really dead and mute, but it proclaims the name of the person it represents just as though it could speak. Cf. *vv.* 32–3 above. This consideration might lead us to restore [*φων*]*ῆς* in *v.* 38. 'Although one may not have seen Batale in the life, he wants no telling that this is she:' but *ἐτύμης*, or (as Blass) *ἐκείνης*, seems nearer to the traces in the MS.

For other *redende Namen* cf. **Κέρδων** in vi and vii, and see on *v.* 61.

36. **ὅκως βέβ[ηκεν].** 'How it stands,' i. e. how faithfully it represents the pose of Batale.

εἰ μή τις αὐτὴν εἶδε Βατάλην, βλέψας
ἐς τοῦτο τὸ εἰκόνισμα μὴ ἐ[τύμ]ης δείσθω.
ΚΥ. ἕπευ, φίλη, μοι καὶ καλόν τί σοι δείξω
πρῆγμ' οἷον οὐχ ὤρηκας ἐξ ὅτου ζώεις.
Κύδιλλ', ἰοῦσα τὸν νεωκόρον βῶσον.
οὐ σοὶ λέγω, αὔτη, τῇ ὧ[δε] χὦδε χασκεύσῃ;
μᾶ, μή τιν' ὤρην ὧν λέγω πεποίηται;
ἕστηκε δ' εἴς μ' ὁρεῦσα καρκ[ί]νου μέζον.
ἰοῦσα, φημί, τὸν νεωκόρον βῶσον,
λαίμαστρον· οὔτ' ὀργή σ[ε] κρηγύην οὔτε

38 ЄC cum paragrapho subscr. P IKONICMA, cum Є super I alterum P, et deinde spatium *μὴ ἐτύμης δείσθω* Tyrrell: MHЄ . . . H, C superscr. P: *μὴ ἐκείνης δείσθω* Blass: *μὴ ἑτέρης δείσθω* Richards, Kaibel 41 KYΔIΛΛ cum coronide post Λ alterum P 42 spatium post ΛЄΓΩ AYTH cum accentu acuto super Y P *τῇ ὧδε* Rutherford: THIΩΔЄ P 43 TIN accentu superscripto et postea deleto P 44 *καρκίνου* Kenyon: KAPK . NOY P 46 ΛAIMACTPON cum accentu acuto super A prius P inde spatium *ὀργή σε κρηγύην* Kenyon: OPΓHCЄK . HΓYHN P: *ὀρτὴ* Weil

38. **εἰκόνισμα.** This seems to be a Hellenistic word: cf. *ἱματισμός.*

39. Kynno now proposes to take her friend into the interior of the temple, and sends for the *νεωκόρος* to open it. She spends some time in abusing the slave for her slowness, and presently (*v.* 54) perceives that with the dawn the temple has been thrown open to worshippers.

The works of art which are now observed by the visitors are from the hand of Apelles; Kynno boasts of them in advance (*v.* 39), and when she states the name of the artist, she declares herself an open partisan of him and his work (*vv.* 72 sqq.).

40. **ἐξ ὅτου ζώεις.** 'Since you were born.'

41. **νεωκόρον.** Lat. *aedituus.* He would have the keys of the temple. In this word -*εω*- is two syllables here and at *v.* 45, but one syllable at *v.* 90.

βῶσον. For *βόησον*: cf. iii. 23.

42. *nonne tibi dico, tibi inquam?*

αὔτη. Cf. on iii. 84.

ὧ[δε] χὦδε. 'Hither and thither'; cf. on ii. 98.

43. **ὤρην.** An Ionic word (used also in Theokritos, &c.). Cf. Hdt. ix. 8 (*ὤρην ἐποιήσαντο οὐδεμίαν*), Theokr. ix. 20.

44. **καρκ[ί]νου μέζον.** The comparison is with the fixed unmeaning stare of the crab, v. Xen. *Symp.* v. 5 (Headlam), and cf. vii. 123 *ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα.* For the crab on the Koan coinage, which may be connected with Herakles, see *Inscriptions of Cos*, p. xvii. n. 3, and 341.

45. **φημί.** Cf. v. 20, viii. 6, for the use of *φημὶ* in repeating an order with insistence.

46. **λαίμαστρον.** From the stem of *λαιμάττω,* &c.; the termination -*στρον* here denotes an instrument, utensil. *λαίμαστρον* then is 'a machine for consuming,' said of a greedy idle slave. For the form cf. *στέγαστρον, ζύγαστρον, πύραστρον* (*v.* 62).

ὀργή. 'One who performs sacrifice,' hence 'devout,' 'pious.' The opposite is *βέβηλος*: hence *οὔτ' ὀργὴ οὔτε βέβηλος*=no mistress whatsoever.

With *ὀργὴ* is connected *ὄργια*, and *ὀργάς, ὀργεῶνες,* for which v. the Lexicon. Others supply *γῆ* with *ὀργὴ* and *βέβηλος*; the contrast would then be between consecrated and unconsecrated land: the phrase has a proverbial sound.

κρηγύην. 'Honest,' an Ionic word found in Homer once: *Il.* i. 106. Theokritos uses it in the sense of 'good' in his epitaph on Hipponax *v.* 3, *εἰ δ' ἐσσὶ κρήγυός τε καὶ παρὰ χρηστῶν* (=*ἀγαθός τε κἀξ ἀγαθῶν*) | *θαρσέων καθίζευ*: and in that of 'true,' *ποιμένες, εἴπατέ μοι τὸ κρήγυον* (Theokr. xx. 19).

βέβηλος αἰνεῖ· πανταχῇ δ' ἴσ' ἔγκεισαι·
μαρτύρομαι, Κύδιλλα, τὸν θ[εὸν] τοῦτον,
ὡς ἔκ με κάεις οὐ θέλουσαν οἰδῆσαι,
μαρτύρομαι, φημί· ἔσσετ' ἡμέρη κείνη,
ἐν ᾗ τὸ βρέγμα τοῦτο τὤσυρὲς κνήσῃ.
ΚΟ. μὴ πάνθ' ἑτοίμως καρδιηβόλει Κυννοῖ·
δούλη 'στί, δούλης δ' ὦτα νωθρίη θλίβει.

47 ΑΙΝΙ cum accentu ^ super Ι P deinde spatium δ' ἴσ' ἔγκεισαι Kenyon: ΔΙϹϾΓΚΙϹΑΙ P: δ' ἴση κεῖσαι Headlam 48 θεὸν Kenyon 49 ἔκ με κάεις Jackson: ЄΚΜЄ ΚΑΙϹ P 50 ΜΑΡΤΥΡΟΜΑΙ lineola apposita P φήμ' Rutherford: ΦΙΜΙ P, et deinde spatium ἔσσετ' ἡμέρη κείνη Herwerden: ЄϹϹЄΤ. ΗΜЄΡΗΙ ΚЄΙΝΗΙ cum puncto super Є voc. ΚЄΙΝΗΙ P 51 ЄΝΗΙ cum paragrapho subscr. et Ι deleto P τὤσυρὲς Blass: ΤѠΥϹΥΡΙϹ P, cum puncto super Ϲ alterum P: τωὖ (= τοι αὖ) ξυρὸς Bücheler: τωὖ (= τὸ αὖ) Σύρος Meister: τῷ ζυρὸν van Leeuwen 52 καρδιηβόλει Meister: ΚΑΡΔΙΗΒΑΛΛΟΙ P, cum puncto super Λ alterum et Ο denuo (ut videtur) scripto P: καρδίῃ βάλλευ Headlam: καρδιηβολοῦ Paton: καρδίῃ βάλῃ Blass 53 ΔΟΥΛΗϹΤΙ cum paragrapho subscr. P ΘΛΙΒЄΙ cum puncto super Є P

47. **αἰνεῖ.** This probably means 'calls'; cf. Aisch. *Ag.* 98, 1482; Soph. *Ph.* 1380.

ἴσ' ἔγκεισαι. The restoration of this line is fairly certain. 'You are a burden in every place alike,' that is, to every mistress that has anything to do with you. Cf. *v.* 46.

48. **τὸν θ[εὸν] τοῦτον.** Asklepios.

49. **ἐκ . . . κάεις.** To be taken as a compound verb. Some would read καίεις, the Ionic form, instead of κάεις.

οἰδῆσαι. Lit. 'to swell,' i.e. with passion; cf. *sufflare* (*nescio quid se sufflavit uxori suae*, Plaut. *Cas.* iii. 3. 20).

50. **ἔσσετ' ἡμέρη κείνη.** 'The day will come.' This phrase is based on the Homeric ἔσσεται ἦμαρ ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρή, *Il.* iv. 164. P has εσσετ ημερηι κεινηι, whence some read ἔς σε τῇ ἡμέρῃ κείνῃ, *testor adversus te die ista qua*, &c.; but as the reference is to the future, the present μαρτύρομαι is strangely used, and the whole sentence lacks vigour. For the wrong addition of ι cf. on iii. 80. For τ before the ἡ- of ἡμέρη cf. *v.* 5, vii. 112. ἡμέρη κείνη is for ἡ ἡμέρη κείνη; note the crasis, as at v. 22.

51. **βρέγμα.** 'Head' or 'skull.' The word is found in the Batrachomyomachia (*v.* 230) and in Hippokrates. It occurs again at viii. 9.

'The day will come when you will scratch your dirty poll,' i. e. will be in dire fear: cf. Aischin. περὶ παραπρεσβ. 49; Cic. *in Pis.* xxv. 61 *caput sinistra manu perfricans*; Apul. *Met.* x. 10 *ingens exinde verberonem corripit trepidatio, modo hanc, modo illam capitis partem scalpere* (Crusius, *Unters.* 86 sqq.). **τὤσυρὲς** for τὸ ἀσυρές. The reading, however, is uncertain. Büch. has τωὖ ξυρὸς κνήσει, taking τωὖ = τοι αὖ, and translating *cerebrum hoc tibi rursus novacula scalpet* (i. e. the slave is threatened with the loss of her hair as a punishment). But at v. 9 μοι αὐτόν becomes μαὐτόν, not μωὐτόν. Meister gives τωὖ (= τὸ αὖ, comparing τὸ νῦν, τὸ πρίν) Σύρος κνήσει, Σύρος being a jailor (cf. on i. 1). Palmer would read τωὖς (Ionic, he thinks, for ταὖς, 'stout') Σύρος κνήσει.

52. **καρδιηβόλει.** 'Take to heart.' So apparently we should read with Meister. P is not very clear. A second λ appears to follow the first, but is cancelled by a dot above it. The ο appears to have been rewritten. Büch. gives καρδίῃ βάλοι (*nolim omnia*) *cor iaculetur*. Paton introduces the form καρδιηβολοῦ, based on the gloss in Hesychios: καρδιοβολεῖσθαι· λυπεῖσθαι. See Headlam, *C. R.* xvii. 295, and cf. Aisch. *P. V.* 706 θυμῷ βαλέ, Hdt. viii. 68 ἐς θυμὸν βαλεῦ.

53. **δούλης κτλ.** 'Indolence oppresses the ears of a slave,' i. e. makes her slow to hear and to obey.

ΚΥ. ἀλλ' ἡμέρη τε, κἠπὶ μέζον ὠθεῖται.
ΚΟ. αὕτη σύ, μεῖνον· ἡ θύρη γὰρ ὤικται
κἀνεῖθ' ὁ παστός· οὐχ ὁρῇς, φίλη Κυννοῖ,
οἷ' ἔργα; καινὴν ταῦτ' ἐρεῖς Ἀθηναίην
γλύψαι τὰ καλά — χαιρέτω δὲ δέσποινα.
τὸν παῖδα δὴ ⟨τὸν⟩ γυμνὸν ἢν κνίσω τοῦτον,
οὐχ ἕλκος ἕξει, Κύννα; πρὸς γάρ οἱ κεῖνται

55 post CY et post MINON spatia habet P 56 KANЄIΘ cum signo ˉ super A et accentu ^ super I P 57 post ЄΡΓΑ spatium καινὴν Ellis: KOINHN cum puncto (vel accentu ^) super O P 58 post KAΛA spatium 59 δὴ τὸν γυμνὸν Kenyon: ΔΗ ΓΥΜΝΟΝ P KNIΓѠ legit Kenyon 60 KYNNA cum accentu acuto super Y P: deinde spatium

54. **ἡμέρη κτλ.** See on *v.* 39.

τε καὶ implies that the pressure of the crowd began simultaneously with the dawn; cp. *ἅμ' ἔπος τε καὶ ἔργον*.

ἐπὶ μέζον. Cf. iii. 8; Thuk. iv. 117; Soph. *Phil.* 259.

ὠθεῖται. Impersonal use of the passive: Goodwin, *Gk. Gr.* § 1240 (2). Cf. Theokr. xv. 73 *ὠθεῦνθ' ὥσπερ ὕες*, of the crush on a similar occasion.

55. **αὕτη σύ.** Cf. on iii. 84.

ὤικται. In Attic (*ἀν*)*έῳκται*.

56. **ἀνεῖθ'.** Perf. pass. of *ἀνίημι*. For the elision cf. iii. 41. For the meaning 'fling back' cf. *πύλας ἄνεσαν*, *Il.* xxi. 537.

παστός. A curtain (Pollux, iii. 37): it is usually = 'inner room,' 'women's chamber'; cf. *παστάς*.

57. P had at first *κοινήν*, which is often interchanged with *καινήν* in MSS. There seems to have been an attempt to correct the mistake. *καινὸς* is regularly used in such expressions (Crusius). Cf. *καινὸς . . . Παλαίφατος*, 'P. come to life again,' Athenion (Kock iii. p. 370).

Ἀθηναίην. The goddess who presided over arts and crafts. Cf. vi. 65, Theokr. xv. 80.

58. **γλύψαι.** This word probably refers to the sacred utensils and cult-statues in various parts of the temple, and not to the works of Apelles described *vv.* 59 sqq. These were pictures, not pieces of sculpture (cf. on 59).

χαιρέτω κτλ. These words are added to avert the consequences of mentioning the goddess' name, otherwise than in worship; cf. i. 35.

δέσποινα. Athene, not, as Meister, Isis (cf. below).

Meister (p. 720 sqq.) holds the view that the paintings here described are all of Egyptian subjects. Thus the boy in *v.* 59 is Harpokrates; the bull in *v.* 66 is Apis; the two attendants (*ibid.*) Horos and Anubis. He assumes that Kokkale misunderstood these pictures, taking them for ordinary Greek subjects. This seems very fantastic and improbable to me, as to Thraemer (Pauly-Wissowa, *s. v.* Asklepios).

59. **τὸν παῖδα.** Statuary could not give, like painting, the warm flesh tints alluded to in the following lines. Also *v.* 65 is more suitable to a painting than to sculpture; cf. the well-known story of Zeuxis in his contest with Parrhasios: and see the notes on *vv.* 60, 62. The words of Pliny (*N. H.* xxxvi. 24) on the famous group by Kephisodotos at Pergamos (*symplegma nobile, digitis corpori verius quam marmori impressis*) have, however, induced some scholars to take *vv.* 59 sqq. of a marble-group. As there is no break at *v.* 66, we may assume that this first painting is, like the other, by Apelles. It represented a boy roasting entrails, like the boy in the famous statue, by Stuppax, of the *σπλαγχνόπτης*: '*vernula . . . exta torrens ignemque oris pleni spiritu accendens*' (Pliny, *N. H.* xxxiv. 81; Stuart Jones, *Greek Sculpture*, p. 121).

κνίσω. Aor. of *κνίζω*, quoted by Veitch from Pind. *Pyth.* viii. 32; xi. 23; Ar. *Wasps* 1286. Crusius originally took *κνίγω* to be the reading of P, comparing *ἔκλαγον*, Theokr. xvii. 71, P.-H. 218. 2, from *κλάζω*. He now reads *κνίσω*.

60. **ἕλκος.** 'Wound,' i.e. a red mark at the place where he was scratched.

Κύννα. Voc. of *Κύννα*, a side-form of

αἱ σάρκες οἷα θερμὰ θερμὰ πηδῶσαι
ἐν τῇ σανίσκῃ· τὠργυρεῦν δὲ πύραστρον
οὐκ ἦν ἴδῃ Μύελλος ἢ Παταικίσκος

61 ΘЄΡΜΑΠΗΔΩCΑΙ, necnon alterum ΘЄΡΜΑ superscr. m. rec. 2 habet P 62 *πύραστρον* Meister: ΠΥΡΑÇṬΟΝ, necnon alterum Ρ super Τ scriptum habet P: super Υ et signum ¯ et accentus acutus, super Α signum ˘ exstat: *πύραγρον* Kenyon: *τὠργυρεῦν πύραγρον δὲ* Headlam 63 ΙΔΗΜΥΛΟC, ЄΛ superscr. m. pr. P

Κυννώ. At *v.* 71 we find **Κυννὶ** from **Κυννίς.**

πρὸς γάρ οἱ κτλ. 'For the flesh lies firm upon his limbs in the picture, oh, so warm and throbbing with life.' That *σάρκες* is the flesh of the boy himself, not the entrails which he is roasting, seems evident from the presence of *γάρ*, which is quite inappropriate, unless *πρὸς κτλ.* contains an explanation of *οὐχ ἕλκος ἕξει.* Büch., however, takes *σάρκες* as the flesh of the victim, and *σανίσκῃ* as a 'dish' or 'pan,' in which it was being roasted. Similarly Dalmeyda translates 'poêle.' I cannot find any authority for this (cf. on *v.* 62).

προσκεῖνται is well applied to the firmness of flesh which 'lies close' to the boy, forms an inseparable part of him. Cf. *προσπτύσσεται | πλευραῖσιν ἀρτίκολλος*, of the fatal robe, Soph. *Tr.* 767.

61. **αἱ σάρκες.** The plural is regularly used of human flesh.

οἷα κτλ. In P *θερμα* was at first written only once. A second *θερμα* was added above the first letters of *πηδῶσαι*. For the repetition of the word to intensify the meaning cf. *μᾶλλον μᾶλλον*, Eur. *Iph. in T.* 1406; Ar. *Frogs* 1001; and *μεῖζον μεῖζον, μικρὸν μικρόν*, Kock, *C. A. Fr.*, Antiphanes *fr.* 10.

Certain paronomasiae (e.g. *ἀγαθῶν ἀγαθίδες, προβάτου προβάτερον, λευκότερος Λεύκωνος*) are quoted from Epicharmos and Sophron by Crusius, *Unters.* p. 91: but I do not seem to be relevant.

πηδῶσαι. Used of the flesh throbbing with life. Cf. Sophron *fr.* 18 *ἁ καρδία παδῇ* (= *πηδᾷ*), and *πηδῶσα οἷον τὰ σφύζοντα*, i.e. like the veins or arteries, Plato, *Phaidr.* 251 D.

62. **σανίσκῃ.** Cf. above on *σάρκες*. *σανίδιον* is also used in the sense of picture. Cf. *πίναξ, πινάκιον.*

πύραστρον. I adopt Meister's reading, but not the meaning which he assigns to the word. *πύραστρον* = *πυράγρα*: cf. *Anth. Pal.* vi. 117; Kallim. *Hymn* iv. 144 *θερμαστραί τε βρέμουσιν ὑφ' Ἡφαίστοιο πυράγρης* (of the cave of the Kyklopes); *θερμαστραί* = *κάμινοι* (Hesychios). The silver tongs would excite the cupidity of Muellos and Pataikiskos, noted for their thieving propensities. This is yet another indication that it is a picture, not a group of statuary that is referred to: for such verisimilitude could be attained only in a picture. The original draft of the MS. had ΠΥΡΑCΤΟΝ: over Τ a Ρ is written, and upon Υ and Α stand the signs —, ᴗ, respectively: see Introd. ch. IV. For the abnormal ῡ of *πύραστρον* cf. Aisch. *fr.* 280 N. *δέδοικα μῶρον κάρτα πυραύστου* (a moth) *μόρον*: Eur. *fr.* 937 N. Meister takes *πύραστρον* to be a 'disk': he compares **πύρη* (ii. 80), which he thinks is a round coin.

See Crusius, *Philol.* l. (1891) p. 446, li. p. 539. Ludwich, *Berl. Philol. Wochens.* 1892, pp. 642, 1349. L. Müller, *ibid.* p. 995. J. H. Wright (*ubi supra*, p. 177, note 2).

Silver *θυμιατήρια* and *λέβητες* are common in temple inventories, Dittenb. *Syll.* 366, 25, 45.

63. **οὐκ.** With *ἐκβαλεῦσι*: *nonne?*

Μύελλος. P has ΜΥΛΟΣ with ελ written, seemingly by the first hand, over ΛΟ. As *Παταικίσκος* (*q. v.*) is traditionally associated with thieving, *Μύελλος* may also be so, forming, like Π. or *Βάτταρος* (ii. 5), one of H.'s *redende Namen.* But evidence of this is lacking.

Headlam would read *ἦν ἴδῃσι Μύλλος.* There was a proverb, 'Myllos hears everything,' Mahaffy, *Gk. Lit.* I. ii. 178.

Παταικίσκος. We find in Aischines (*in Ktes.* 189) an allusion to *Παταικίων ὁ κλέπτης*, who became to later generations proverbial as *κλέπτης καὶ τυμβωρύχος.* Cf. Diog. Laert. vi. 39 *κρείττονα μοῖραν ἕξει Παταικίων ὁ κλέπτης ἀποθανὼν ἢ Ἐπαμεινώνδας, ὅτι μεμύηται*, i.e. the relative positions of the rogue and the hero may be reversed after death. The *Παται-*

ὁ Λαμπρίωνος, ἐκβαλεῦσι τὰς κούρας
δοκεῦντες ὄντως ἀργυρεῦν πεποιῆσθαι;
ὁ βοῦς δὲ χὸ ἄγων αὐτόν, ἥ θ' ὁμαρτεῦσα
χὠ γρυπὸς οὗτος κὠ [ἀν]άσιλλος ἄνθρωπος,
οὐχὶ ζόην βλέπουσιν ἡμέρην πάντες;
εἰ μὴ ἐδόκουν τι μέζον ἢ γυνὴ πρήσσειν,
ἀνηλάλαξ' ἄν, μή μ' ὁ βοῦς τι πημήνῃ·
οὕτω ἐπιλοξοῖ, Κυννί, τῇ ἑτέρῃ κούρῃ.
ΚΥ. ἀληθιναί, φίλη, γὰρ αἱ Ἐφεσίου χεῖρες

67 ΧⲰ lineola apposita P ΟΥΤΟϹ ΟΥΚ ΚⲰẠṆΑϹΙΜΟϹ, ΟΥΚ deleto et ΛΛ superscr. m. rec. 2 P 68 ΖΟΗΝ cum accentu acuto super Ο P 69 ἐδόκευν ἂν μέζον Headlam 71 ΟΥΤⲰϹ cum paragrapho subscr. P

κίσκος of Herodas was clearly a notable thief: whether this was his real name, or given him from his being of the same trade as Παταικίων, is uncertain.

64. **ἐκβαλεῦσι κτλ.** They will lose their eyes (through covetousness). This is a hyperbole based on such phrases as ὀφθαλμὸν ἐπιβάλλειν, *intentis oculis intueri*: cf. vi. 68. The thieves' eyes will drop out of their heads as they gaze intently on the πύραστρον, thinking it is really silver, and not merely painted.

κούρας. 'Pupil of the eye,' then, as here, 'eye' in general. Cf. *v.* 71.

65. On the word **ὄντως** cf. Crusius, *Unters.* p. 92 (note). It was probably coined by Gorgias or Anaxagoras, and is used fifteen times by Aristophanes.

66. Another picture is now described: this time of a sacrificial procession, consisting of (1) an ox led by a man. The ox is either two-thirds *en face*, or in profile, as 'he glares so with one eye.' (2) An attendant maid and two men, one with a hook-nose, the other with bristling hair.

The only known pictures of Apelles at all approaching the description are the Pompa of Megabyzos, and the Artemis with the Chorus of Maidens (Pliny, *N. H.* xxxv. 93, 96); but few of the many pictures painted by Apelles are recorded (Waldstein, *ubi supra*, p. 136).

67. **[ἀν]άσιλλος.** Adj., 'with bristling hair on the forehead'; cf. L. and S., where it is quoted as a substantive from Plut. *Crass.* xxiv. Apparently ἀνάσιμος was first written, and λλ is written above. A word as strange as ἀνάσιλλος is most probably genuine, and artistically the picture gains by our adopting this reading. ἀνάσιμος may have been suggested by γρυπός.

68. **ζόην . . . ἡμέρην.** P reads plainly ζόην, with an accent on the ο, which makes it the adj., not the substantive (of iii. 2 &c.), Smyth, p. 639. ζόην . . . ἡμέρην must then be = *vivam lucem* (Bücheler). The figures 'look the living day,' i. e. are real, actual, life-like; cf. iii. 17. Blass ingeniously suggests ἡμέρην πᾶσαν, 'every day'; but he must then take ζόην as a substantive: Jackson proposes σημέρην = σημερινήν.

69. **ἐδόκουν** refers to the present, ἀνηλάλαξα to the immediate past. There is no irregularity: Goodwin, *Gk. Gr.* § 1397.

μέζον κτλ. i.e. to be above feminine weaknesses; cf. xii. 2, *v.* 3. Headlam conjectures (*C. R.* xiii. 153) εἰ μὴ ἐδόκευν ἄν for εἰ μὴ ἐ. τι. The former, he says, = 'if I did not think I should be doing (more than a woman should do'), i.e. breaking silence. The latter = 'if it were not that I think I *am* doing.' Cf. Soph. *O. T.* 402. μέγα ποιεῖν occurs in Lukian iii. 312; Plut. *Mor.* 233 A: cf. μέγα λέγειν. The construction μεῖζον ἢ γυνή (for ἢ γυναῖκα χρή, ἢ κατὰ γυναῖκα) is not found elsewhere (Headlam).

71. **ἐπιλοξοῖ** = ἐπιλλίζει, 'looks askance.' The verb does not occur elsewhere; but cf. Nikand. *Alex.* 222 λοξαῖς δὲ κόραις ταυρώδεα λεύσσων, Lat. *limis oculis spectare*.

τῇ ἑτέρῃ κούρῃ. *v.* on v. 66. For κούρη cf. *v.* 64.

72. This somewhat angry defence of Apelles against his critics must represent to some extent Herodas' own feelings: cf. Dalmeyda, *Les Mimes*

PROCESSION: MEN LEADING A COW TO THE SACRIFICE

Frieze of the Parthenon, Athens.

ἐς πάντ' Ἀπελλέω γράμματ', οὐδ' ἐρεῖς 'κεῖνος
ὤνθρωπος ἓν μὲν εἶδεν, ἓν δ' ἀπηρνήθη.'
ἀλλ' ᾧ ἐπὶ νοῦν γένοιτο καὶ θεῶν ψαύειν
ἠπείγεθ'· ὃς δ' ἐκεῖνον ἢ ἔργα τὰ ἐκείνου
μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν,

76 ΗΠΙΓΕΘ lineola apposita P ΕΚΙΝΟΝΗΕΡΓΑΕΚΕΙΝΟΥ cum accentu acuto super Ε in voc. ΕΡΓΑ, necnon ΤΑ superscr. m. rec. 2 P

d'Hérodas, p. 30. It takes the line that Apelles was master of all the branches of his art: vivid realism and the idealized representations of deities were equally within his grasp. Cf. Brunn, *Gesch. d. gr. Künstler*, ii. 202 sqq.

ἀληθιναί. 'True': to be taken with ἐς πάντα γράμματα.

Ἐφεσίου. Suidas has Ἀπελλῆς· Κολοφώνιος, θέσει δ' Ἐφέσιος. Strabo xiv. 642, Lukian, *calumn. non tem. cred.* 2, call him an Ephesian; Pliny, *N. H.* xxxv. 79, Ovid, *A. A.* iii. 401, *Ep. ex Pont.* iv. 1. 29, speak of him as Koan (Susemihl i. 903 n. 46b). He spent much time in Kos, cf. Introd. ch. I; and perhaps died there.

χεῖρες. 'Works of art,' as at vi. 66.

73. ἐς πάντα . . . γράμματα, *ad omnia lineamenta*: 'for every kind of painting.' Or possibly, 'in every line' (then χεῖρες in 72 = 'the touch' of the artist).

Ἀπελλέω. The name is reserved until near the end of the sentence for effect. On the date of Apelles' birth and death cf. Introd. ch. I. The question why the Ἀφροδίτη Ἀναδυομένη is not mentioned may be solved in various ways, as (1) it was not in the temple at that time, though it was afterwards placed there; (2) only *genre*-pictures are described, as these would naturally appeal more to the visitors, and indeed to Herodas himself. The latter seems the more probable view.

74. ἓν μὲν κτλ. This corresponds to the proverbial *non omnia possumus omnes* (Virg. *Ecl.* viii. 64). For the form which the sentence takes cf. vii. 23 sq. κοὐ τὰ μὲν καλῶς | τὰ δ' οὐχὶ καλῶς ἀλλὰ κτλ.

εἶδε. This word, on which suspicion had fallen, is amply confirmed by the passage quoted by Headlam from Himerios, *Or.* xiv. 23. Eulogizing the attainments of Hermogenes, he says: φιλοσοφίας νενεμητριχῇ δὲ τῆς πάσης μένης, οὐ τὴν μὲν εἶδε, τῆς δὲ ἠμέλησε, τὴν δὲ . . . ἠτίμασεν, ἀλλὰ πάσαις δοὺς ἑαυτὸν ἐκτήσατο ὡς οὐδεὶς ἕτερος.

ἀπηρνήθη. 'Failed to see'; or 'was denied.' The parallel from Himerios quoted above is in favour of the former view. The past tenses show that Ap. was dead at this time; but *vv.* 76–7 show that his memory was still green.

75. ᾧ ἐπὶ νοῦν κτλ. We should take these words thus: ᾧ (τινι) καὶ θεῶν ἐπὶ νοῦν γένοιτο ψαύειν, ἠπείγετο. 'Even if it were a god that he bethought him to touch, he pressed ardently on'; he had no diffidence, but set about pictures of gods as readily as anything else.

ᾧ depends on ψαύειν, which takes the dat. in Pindar, e.g. *Pyth.* ix. 213, and elsewhere. ἐπὶ νοῦν γίγνεσθαι is the passive of ἐπὶ νοῦν ποιεῖν (τρέπειν), 'to put into a person's head,' found in Hdt. i. 27; iii. 21. Others take ᾧ after ἠπείγετο on the strength of Suidas ἐπείγομαι· δοτικῇ. It is, however, possible that Suidas referred to such a phrase as ἐπειγομένην ἀνέμοισιν (of a ship), where the dat. is an instrumental.

For the opt. (γένοιτο) of indefinite frequency in past time cf. Goodwin, *Gk. Gr.* § 1431 (2). Crusius puts a comma after γένοιτο, and translates 'any one who could think of censuring Apelles must have ventured to assail the gods themselves.' With γένοιτο he supplies τοῦτο, sc. τὸ μέμφεσθαι ἐκείνῳ: but this would hardly have been left unexpressed. Headlam (*C. R.* xvii. 249) reads καὶ θέων = καὶ ἐπιδραμών: 'he was ready and eager to essay off-hand.'

77. παμφαλήσας. An Ionic word = 'to look up to.' Cf. Ap. Rhod. ii. 127 πόλλ' ἐπιπαμφαλόωντες, where the Scholiast explains πολλὰ ἐπιβλέποντες μετ' ἐνθουσιασμοῦ. παμφαλάω is used by Hipponax and by Anakreon.

ἐκ δίκης. 'As they deserve,' used adverbially. Cf. ἐκ βίης, 'violently,' v. 58.

ὀρώρηκεν. This form occurs again

ποδὸς κρέμαιτ᾽ ἐκεῖνος ἐν γναφέως οἴκῳ.
NE. κάλ᾽ ὕμιν, ὦ γυναῖκες, ἐντελέως τὰ ἱρὰ
καὶ ἐς λῷον ἐμβλέποντα· μεζόνως οὔτις
ἠρέσατο τὸν Παιήον᾽ ἤπερ οὖν ὑμεῖς. —
ἰὴ ἰὴ Παίηον, εὐμενὴς εἴης
καλοῖς ἐπ᾽ ἱροῖς ταῖσδε, κεἴ τινες τῶνδε
ἔασ᾽ ὀπυιηταί τε καὶ γενῆς ἆσσον.
ἰὴ ἰὴ Παίηον· ὧδε ταῦτ᾽ εἴη.
KO. εἴη γάρ, ὦ μέγιστε, χὐγιίῃ πολλῇ
ἔλθοιμεν αὖτις μέζον᾽ ἱρ᾽ ἀγινεῦσαι

78 ΠΟΔΟϹ cum paragrapho subscr. P 79 ЄΝΤЄΛЄѠϹΙ cum puncto super Ι P ΤΑΪΡΑ P 80 ΜЄΖΟΝѠ, C superscr. m. rec. 2 P 81 ΥΜЄΙϹ cum puncto super Є P 83 ἐπ᾽ ἱροῖς] ЄΜΠΡΟΙϹ lineola apposita sed postea deleta, Μ deleto, Ι superscr. m. pr. habet P spatium post ΤΑΙϹΔЄ 86 χὐγίῃ Rutherford

at v. 4; vi. 19, 44. Cf. Introd. ch. V. (Grammar) A. viii.

78. **ποδὸς κρέμαιτ᾽ κτλ.** That is, let him be hanged, beaten, and pulled, like clothes being cleaned in a fuller's shop. Cf. Hippokr. *περὶ διαίτης* i. 8: *καὶ οἱ γναφέες . . . λακτίζουσι, παίουσι, κόπτουσιν, ἕλκουσι λυμαινόμενοι* (Crusius).

There was a form of punishment for slaves which consisted in their being hung up and drubbed. In Latin it is referred to several times in the words *pendentem plecti*; see Brix on *Mil. Gl.* 1394. *ποδός* (not *ποδοῖν*), 'by one foot,' which would of course be more painful. See an illustration of this mode of punishment in *Athen. Mittheil. d. Instit.* xiv. p. 151.

79. The *νεωκόρος* comes to announce that the sacrifice has been satisfactorily accomplished, and that the omens are good.

ἐντελέως. 'Absolutely.'

τὰ ἱρά. Scanned as one word: cf. *τὸ αἷμα*, ii. 72, &c.

80. **ἐς λῷον ἐμβλέποντα.** *λῷον* survived only in the language of oracles and ancient laws (*C. I. A.* ii. 1. 162, 25). For the use of *ἐμβλέπω* = *βλέπω* cf. Plat. *Ion* 535 E (*δεινὸν ἐμβλ.*), Plut. *Pyrrh.* 34 (L. and S.), and compare *βλέπειν εἰς πλοῦτον*, Arist. *Pol.* iv. 7. 4 (to look or incline towards wealth).

μεζόνως. Ionic, Hdt. iii. 128.

81. **ἠρέσατο.** *ἀρέσκομαι*, 'to propitiate.' This aor. occurs *Il.* xix. 179, Hes. *Sc.* 255, Dem. 60, 25 (*ἐξαρέσηται*), and elsewhere.

ἤπερ οὖν. *ἤπερ*, as used in Homer, means 'even than,' Monro, *H. G.*[2] § 353. Here the force of *-περ* seems to be to emphasize *ὑμεῖς*. *οὖν* in Homer emphasizes correlative clauses; cf. *Od.* vi. 192 *οὔτ᾽ οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου* (Monro, *H. G.*[2] § 349): and so it is in place where two things are contrasted.

82 sqq. These four lines are no doubt part of a regular formula used by the priest or *νεωκόρος*.

ἰὴ ἰὴ Παίηον. Cf. Hom. *Hymn to Apollo* 517 'ἰὴ Παίηον' ἄειδον.

83. **καλοῖς ἐπ᾽ ἱροῖς.** For *ἐπί*, denoting the attendant condition, cf. Pind. *Pyth.* i. 70 *ταύταις ἐπὶ συντυχίαις*, Soph. *O. C.* 1554 *ἐπ᾽ εὐπραξίᾳ*.

κεἴ τινες κτλ. 'And to all theirs, whether husbands or kinsfolk.'

84. **ἔασι.** Epic and Lyric. The *Iambographi* always use *εἰσί*. *ἔασι* is chosen here to give the speech a colour of antiquity; cf. *ὀπυιηταὶ* and *γενῆς ἆσσον*.

ὀπυιηταί. An ancient word for 'husbands.' It possibly includes all relations by marriage (Weil).

γενῆς ἆσσον = *ἀγχιστεῖς*. For *γενῆς* cf. on ii. 1.

86. **γάρ.** This is used like Lat. *vero*, taking up and supporting a previous statement.

χὐγιίῃ. Cf. on *v.* 5. The anapaest in the 5th foot might be avoided (with Blass) by reading *ὑγίῃ* here: cf. *v.* 95.

87. **ἀγινεῦσαι.** Cf. on iii. 55 (*ἀγινῆτε*). Herwerden (*Lexicon Graec. Suppl. et dialect. s. v. ἀγινεύω*) has inadvertently

σὺν ἀνδράσιν καὶ παισί. Κοττάλη, καλῶς
τεμεῦσα μέμνεο τὸ σκελύδριον δοῦναι
τῷ νεωκόρῳ τοὔρνιθος, ἔς τε τὴν τρώγλην
τὸν πελανὸν ἔνθες τοῦ δράκοντος εὐφήμως,
καὶ ψαιστὰ δεῦσον· τἄλλα δ' οἰκίης ἕδρῃ
δαισόμεθα· καὶ ἐπὶ μὴ λάθῃ φέρειν, αὔτη.
τῆς ὑγιίης λῶ.
ΝΕ. *πρόσδος· ἦ γὰρ ἱροῖσιν*
μέ[ζ]ων ἅμ' ἀρτίης ἡ ὑγίη 'στὶ τῆς μοίρης.

88 CYN cum paragrapho subscr. P post ΠΑΙCΙ spatium 90 spatium post ΤΟΥΡΝΙΘΟC 91 ΠΕΛΑΝΟΝ cum accentu gravi super Ε P 92 post ΔΕΥCΟΝ spatium 93 post ΔΑΙCΟΜΕΘΑ spatium ΜΗΛΑΘΗ P 94 ΔΩΙ, Λ superscr. m. pr. P verba *πρόσδος* . . . *τῆς μοίρης* aeditumo dedi 95 ΜΕ . ΩΝΑΜΑΡΤΙΗC P: verba recte intellexit Kenyon (v. Appendix I).

constructed a verb *ἀγινεύω*, of which the form in the text is according to him, the pres. participle!

88. The *παράγραφος* denotes not a change of speaker, but a change of topic: cf. ii. 54, 78; iv. 34. Kokkale turns to her slave **Κοττάλη** (so P: *v.* Introduction to this mime).

89. **τὸ σκελύδριον**. Cf. Paton-Hicks, 36 b. 3 *γέρη δὲ λαμβανέτω (ὁ ἱερεὺς) τοῦ ἱερείου ἑκάστου σκέλος καὶ τὸ δέρμα*. We find *σκελίσκος* used as a diminutive of *σκέλος* in Ar. *Ekkl.* 1168.

90. **τοὔρνιθος**. With *τὸ σκελύδριον*.

ἔς τε τὴν τρώγλην κτλ. The snake was worshipped as a chthonic power: cf. the sacred serpent on the Akropolis at Athens, which had a *μελιτοῦττα* flung to it from time to time (Hdt. viii. 41): v. Jebb on Soph. *Philokt.* 1328, Herzog in *Hermes*, vol. xxix. (1894) p. 625. On the snake which accompanies Asklepios and his daughter Hygieia cf. Thraemer (Pauly-Wissowa, *s. v.* Asklepios), Ar. *Plutus* 690.

91. **πελανόν**. P accentuates thus, *πὲλανον*, i. e. the accent is not *πέλανον*.

92. **ψαιστά**. Cakes of ground barley mixed with honey: cf. Ar. *Plutus* 138, 1115, for the use of *ψ.* in sacrifices.

οἰκίης ἕδρῃ. *Domi sedentes* (Büch.). Others take *οἰκία* as a house in the temple precincts, where the flesh of the victim was eaten after the sacrifice: Paton-Hicks, 36 c. 31 sq.

93. Kokkale admonishes Kottale. 'And don't forget, girl, to bring it (*τἄλλα*) home.'

ἐπί is to be taken with **λάθῃ** by tmesis. We should punctuate after **αὔτη**.

94 sq. **τῆς ὑγιίης λῶ.** These words are spoken by Kokkale to the *νεωκόρος*. Kokkale wants some of the *ὑγίεια*, which was a name given to *τὰ πεφυραμένα οἴνῳ καὶ ἐλαίῳ ἄλφιτα καὶ πᾶν ὅτι ἐξ ἱεροῦ (ὁ ἱερεὺς) φέρει, οἷον θαλλόν τινα ἢ ἄλφιτα*. So Photios: v. other passages cited by Crusius (*Unters.* p. 184). It was thus a sort of *pain bénit*. In *v.* 95 it is called *ὑγίη*, where note the anapaest in the fourth foot: cf. *v.* 86.

The answer comes in the form 'then give me something more (than the leg of the fowl), for, let me tell you, at sacrifices the *ὑγίεια* is greater when the share (of the victim) is adequate' (lit. 'along with adequate share').

The *νεωκόρος* is dissatisfied with the *σκελύδριον*, *v.* 89. If Kokkale wants any of the *ὑγίεια*, she must make it worth his while. See Appendix I.

95. **μέ[ζ]ων κτλ.** The reading of P is correct: *ἅμα* takes the gen. instead of the more usual dat.; cf. *ὁμοῦ* with gen., Soph. *Philokt.* 1218 (see Jebb).

ἀρτίης. 'Suitable,' 'adequate.'

I have followed Kenyon in the above (v. Crusius, *Unters.* p. 184, note). The reading of the MS. is not changed in any particular, but **λῶ** is adopted as a correction (m. pr.) of **δῷ**.

V

ΖΗΛΟΤΥΠΟΣ

ΒΙΤΙΝΝΑ ΓΑΣΤΡΩΝ ΠΥΡΡΙΗΣ ΚΥΔΙΛΛΑ

ΒΙ. Λέγε μοι σύ, Γάστρων, ἧδ' ὑπερκορὴς οὗτω,
ὥστ' οὐκέτ' ἀρκεῖ τἀμά σοι σκέλεα κινεῖν,
ἀλλ' Ἀμφυταίῃ τῇ Μένωνος ἔγκεισαι;
ΓΑ. ἐγὼ Ἀμφυταίην τὴν λέγεις ὁρώρηκα

1 *γάστρων* non vero *Γάστρων* Palmer *ἧδ'* Mekler: ΗΔ P: *ἦρ'* Palmer, Herwerden: *εἶ δ'* Bücheler 3 ΑΛΛ cum paragrapho subscr. P 4 ΤΗΝΜΕΝΩΝΟΡΩΡΗΚΑ, litteris Μ et ΝΩΝ deletis Λ et ΓΕΙC superscr. m. rec. 4 habet P, adeo ut *τὴν λέγεις ὀρώρηκα* fiat

This piece is entitled 'A Jealous Woman'; and it contains a study of a woman roused to jealousy through love of her slave, with whom she has had a *liaison*. His protestations of innocence, when he is charged with infidelity, are unavailing. The mistress (Bitinna) calls for another slave to bind him in preparation for the flogging. The victim (Gastron) confesses, throwing himself on his mistress' mercy; but she orders him to be taken away and to receive 1,000 strokes on his back and as many on his stomach. This is tantamount to a sentence of death. Gastron protests, saying that his offence was not proven, and explains his previous confession as extorted from him by fear. But he is removed, with renewed and stringent instructions to the slave who takes him away. As soon as they have gone, Bitinna changes her mind and recalls them to give orders that Gastron is to be branded on the face. Her favourite slave-girl, however, pleads on behalf of the culprit: and, as there is a festival impending, the penalty is suspended till that is over.

With *Βίτιννα*, the name of the mistress in this piece, cf. *Φίλιννα*, the name of Theokritos' mother (Paton-Hicks, Appendix I) and *Πλάτιννα Πασία* (*ibid.* 405. 5). *Βίτιννα* may thus be itself a Koan name, though it does not happen to occur in Paton-Hicks. Cf. however **Βίτων** (P.-H. 387. 25), and **Βιτιάς** (P.-H. 368, ii. 61).

1. **Γάστρων.** *Ventrio.* There seems to be no reason for disbelieving that this is the true name of the slave. Palmer, however, followed by others, considered **Δᾶος** (*v.* 68) to be the real name, and *γάστρων* to be used *contumeliae causa.*

ἧδ', sc. *κέρκος*: *penis qualem habebant in mimo* (Juv. vi. 66 Schol.), cf. *v.* 45 (Crusius). Of the conjectures made here, *ἦρ'* (= *ἦρα*), cf. iv. 21, v. 14, seems the best.

ὑπερκορής. This word is quoted by L. and S. from Dion Cassius (li. 24, &c.).

2. **ἀρκεῖ.** Cf. iii. 63 (**ἀπαρκεῖ**).

σκέλεα. To be scanned as a dissyllable; cf. on iii. 40.

κινεῖν. For *κινεῖν*, *sens. obsc.*, Crusius compares *Anth. Pal.* xi. 7. It is also found in Aristophanes (e. g. *fr.* 377).

3. **τῇ Μένωνος**, sc. *δούλῃ*: see on *v.* 30.

The name **Μένων** is found on Koan inscriptions. P.-H. 300, Herzog 181.

4. **ἐγώ.** In surprise: for the form of the sentence cf. Lukian, *dial. meretr.* ii. 2 *ἐγὼ δὲ . . . νύμφην οἶδα*;

τήν. The form *τὴν* for *ἣν* may be chosen here to avoid *-ην ἣν* in juxtaposition: cf. on iii. 35.

ὀρώρηκα. Cf. on iv. 77. The original reading in P is due to the pres-

γυναῖκα; προφάσεις πᾶσαν ἡμέραν ἕλκεις,
Βίτιννα· δοῦλός εἰμι, χρῶ ὅτι βούλει ⟨μοι⟩
καὶ μὴ τό μεν αἷμα νύκτα κἠμέρην [πῖ]νε.
ΒΙ. *ὅσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας·*
Κύδιλλα, ποῦ μοι Πυρρίης; κάλει μ' αὐτόν.
ΠΥ. *τί ἐστί;*
ΒΙ. *τοῦτον δῆσον — ἀλλ' ἔθ' ἕστηκας; —*
τὴν ἱμανήθρην τοῦ κάδου ταχέως λύσας.
ἢν μὴ καταικίσασα τῇ σ' ὅλῃ χώρῃ
παράδειγμα θῶ, μᾶ, μή με θῇς γυναῖκ' εἶναι.

5 ΠΡΟΦΑCIC cum signo ‒ super I P: *προφάσις* Meister. ΗΜЄΡΑΝ P: *ἡμέρην* Rutherford 6 ΒΙΤΙΝΝΑ cum accentu acuto super I prius P post hoc vocab. spatium *χρῶ ὅτι βούλει μοι* Blass: ΧΡΩΟ ΤΙΒΟΥΛΙ· P: *χρῶ ὅτι καὶ βούλει* Ellis: *χρῶ ὅτι δὴ βούλει* Weil 7 ΚΑΙ cum paragrapho subscr. P *πῖνε* Kenyon: . . ΝЄ P 9 ΚΥΔΙΛΛΑ cum paragrapho subscr. P ΠΟΥΜΟΙ litteris ΜΟ deletis, Κ et CΤ superscr. m. pr. ut *κοῦ 'στι* fiat P 10 spatium post ΤΙЄCΤΙ 11 ΤΟΥΤΟΥ, alterum ΤΟΥ deinde deletum habet P

ence of **Μένωνος** immediately above in *v.* 3.

5. **προφάσεις . . . ἕλκεις.** The same phrase occurs in Hdt. vi. 86 (*οἱ 'Αθηναῖοι προφάσιας εἷλκον*). Cf. Ar. *Lys.* 727.

P has *προφασῖς*, i. e. *προφάσεις*, not *πρόφασις*: cf. on iii. 74.

6. **χρῶ ὅτι βούλει ⟨μοι⟩.** 'Treat me as you will.'

7. **τό μευ αἷμα κτλ.** i.e. like a leech (vampire). Cf. Soph. *El.* 785, Theokr. ii. 55 *αἰαῖ Ἔρως ἀνιαρέ, τί μευ μέλαν ἐκ χροὸς αἷμα | ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας*; Plautus, *Epidic.* 188 *ego me convortam in hirudinem atque eorum exsugebo sanguinem.* The position of *μευ* between the article and the noun is an Alexandrian usage. Cf. vi. 41, Theokr. v. 2, Kallim. iii. 139. With *τό μευ αἷμα* (synizesis) cf. *μευ οὔτε*, i. 58.

Gastron means that his mistress, by her continual complaints, and by such scenes as the present, is sapping all his strength.

8. This verse occurred before at iii. 84 (*q. v.*).

9. **Κύδιλλα.** Kynno's slave in iv was also called **Κύδιλλα.**

ποῦ μοι Πυρρίης; this is the reading of the first hand in P (except that *πον* has been corrected to *κον*). Over the first two letters of ΜΟΙ is written CΤ, i. e. *κοῦ 'στι* is substituted for *κοῦ μοι.* But the omission of *ἐστὶ* occurs elsewhere in Herodas; cf. iii. 59 **Εὐθίης** *κοῦ μοι*; Crusius, *Unters.* p. 99.

κάλει μ' αὐτόν. *μοι* is elided: at vi. 47 (*μοι ἐνεύχῃ*), there may be either aphaeresis or synizesis.

10. **τί ἐστί;** In this common phrase hiatus was hardly felt. Attic Comedy certainly allowed hiatus after *τί*, as in *τί ἐστίν*; Ar. *Clouds* 82: *τί οὔ*; *Birds* 149: *τί οὖν*; *Clouds* 791. It seems to occur even in Tragedy (v. Jebb, Soph. *Phil.* p. 233).

ἀλλ' ἔθ' ἕστηκας; Parenthetical. The slave is not quick enough to please Bitinna.

11. **ἱμανήθρην τοῦ κάδου.** The rope wherewith the bucket (*κάδος*) was lowered and raised at the well. Another word for the rope was *ἱμονιά*; see Lex. *s. v.* Some correct to *ἱμονήθρην* here, but cf. *ἱμᾶν*.

12. **καταικίσασα.** Cf. *σῶμα σὸν καταικιεῖ*, Eur. *Andr.* 828.

For the position of *σε* cf. iii. 73 (note).

χώρῃ. 'District,' 'country-side.'

13. **παράδειγμα.** Cf. Plato, *Laws* ix. p. 854 *ἄλλοις παράδειγμα ὀνήσει γενόμενος ἀκλεής*: also in the Tragedians and Demosthenes.

μᾶ. v. note on i. 85.

μή με θῇς κτλ. 'Don't count me a woman,' i. e. as capable of jealousy and revenge.

ἦρ' οὐχὶ μᾶλλον Φρύξ; ἐγὼ αἰτίη τούτων
ἐγῷμι, Γάστρων, ἤ σε θεῖσα ἐν ἀνθρώποις·
ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τὰ νῦν εὖσαν
μῶραν Βίτινναν, ὡς δοκεῖς, ἔθ' εὑρήσεις.
φέρ' εἷς σύ; δῆσον τὴν ἀπληγίδ' ἐκδύσας.
ΓΑ. *μὴ μή, Βίτιννα, τῶν σε γουνάτων δεῦμαι.*
ΒΙ. *ἔκδυθι, φημί. δεῖ σ' ὁτεύνεκ' εἶ δοῦλος*
καὶ τρεῖς ὑπέρ σευ μνᾶς ἔθηκα γινώσκειν.
ὡς μὴ καλῶς γένοιτο τἠμέρῃ κείνῃ,

14 *ἦρ'*] ЄΡ ex Є postea Η factum m. pr. P 15 ЄΓѠΙΜΙ cum accentu ^ super Ѡ P ΘЄΙϹΑ cum puncto super Є P 17 ΜѠΡΑΝ cum signo ¯ super Ѡ P 18 *φέρ' εἷς σύ* Ellis: ΦЄΡΙϹϹΥ cum paragrapho subscr. et signo ¯ super Ι P: *φέρεις σύ*; Crusius post ϹΥ spatium ΔΥϹΟΝ, Η superscr. m. pr. P 19 ΜΗ cum paragrapho subscr. P *δεῦμαι* Rutherford: ΔΟΥΜΑΙ P 20 post ΦΗΜΙ spatium. ΟΤЄΥΝЄΚ cum spiritu aspero super Ο P

14. **ἦρ' οὐχὶ κτλ.** For *ἦρα* = *ἆρα* cf. iv. 21.

For the estimate in which Phrygians were held cf. on ii. 100, also iii. 36.

We should punctuate after *Φρύξ*. Then *ἐγὼ αἰτίη τούτων, ἐγῷ εἰμι* go together, *ἐγὼ* being repeated for emphasis. Cf. vi. 40 *ἐγὼ δὲ τούτων αἰτίη λαλεῦσ' εἰμί*.

For the general sense of the passage cf. *Philologus*, liv. p. 184, where Weyman quotes an interesting illustration from the *Philocalia* of Origen: *πολλάκις τῶν χρηστῶν δεσποτῶν φασκόντων τοῖς διὰ τὴν χρηστότητα καὶ μακροθυμίαν ἐπιτριβομένοις οἰκέταις τό· Ἐγώ σε πονηρὸν ἐποίησα, καὶ Ἐγώ σοι αἴτιος γέγονα τῶν τηλικούτων ἁμαρτημάτων* (ed. Robinson, p. 161).

15. **ἥ σε θεῖσα κτλ.** Cf. Petronius 39 *patrono meo ossa bene quiescant, qui me hominem inter homines voluit esse*: and 57 *homo inter homines sum.* From such a scene as this in Herodas came the line *ἐγώ σ' ἔθηκα δοῦλον ὄντ' ἐλεύθερον*: Kock, vol. iii. p. 448.

16. **εὖσαν** with *μῶραν* next line.

17. **μῶραν.** Over the *ω* is the sign ¯, which seems here to mark a circumflex, i.e. *μῶραν*: *differre puto a μώρην ut morionem a stulto*: Büch.

18. **φέρ' εἷς σύ κτλ.** 'Come, one of you. . . .' P has *φερις* which must be, not *φέρεις*, but *φέρ' εἷς* (or *φέρ' εἷς*). Cf. on iii. 74. It was customary to employ *two* slaves to inflict torture; Petronius 49.

Danielsson would read *φέρ' εἶς σύ*; 'nun kommst du?'

τὴν ἀπληγίδα. A single upper garment or cloak = *ἁπλοΐς*. Cf. Soph. *fr.* 843; Ar. *Anagyros*, *ap.* Suid. *s.v.*

19. **μὴ μή,** sc. *τοῦτο πράξῃς*.

τῶν σε γουνάτων. Cf. iii. 71 for the position of *σε*.

δεῦμαι. Attic *δέομαι*.

20. **ἔκδυθι, φημί.** For the use of *φημὶ* cf. on iv. 45.

ὁτεύνεκα (after *γινώσκειν*) = 'that.' Cf. *ὁθούνεκα* in Attic Tragedy, Aisch. *P. V.* 330; Soph. *Phil.* 634. The use belongs to the old Ionic dialect, from which much of the diction of the tragedians is derived (v. Rutherford's *New Phrynichus*).

21. **τρεῖς . . . μνᾶς.** A fairly high price for a slave. Cf. Demosth. xxvii. 9 *μαχαιροποιοὺς . . . οὐκ ἐλάττονος ἢ τριῶν μνῶν ἀξίους.* In our money three minae would be about £10 (not taking into account the different purchasing powers of silver in ancient and modern times).

22. **ὡς.** For this use of *ὡς* with an optative cf. Kallim. *fr.* 509 Blomf.: *Ζεῦ πάτερ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος.*

τἠμέρῃ κείνῃ κτλ. A curse is invoked on the day that brought the newly-bought slave into the house. This day was considered important to the welfare of the household, whence the custom of flinging *καταχύσματα* over the slave for good luck (Ar. *Plut.* 768).

For the expression in the text cf. *Anth. Pal.* xiii. 12 *ἐρρέτω ἦμαρ ἐκεῖνο . . . οἵ ποτε νῆ' ἐκύλισαν*: Tibullus iv. 5. 1 *qui mihi te, Cerinthe, dies dedit, hic mihi sanctus.*

ἥτις σ' ἐσήγαγ' ὧδε. Πυρρίη, κλαύσει,
ὁρῶ σε δήκου πάντα μᾶλλον ἢ δεῦντα.
σύσσφιγγε τοὺς ἀγκῶνας, ἔκπρισον δήσας.
ΓΑ. *Βίτιννα, ἄφες μοι τὴν ἁμαρτίην ταύτην.*
ἄνθρωπός εἰμι, ἥμαρτον· ἀλλ' ἐπὴν αὖτις
ἕλῃς τι δρῶντα τῶν σὺ μὴ θέλῃς, στίξον.
ΒΙ. *πρὸς Ἀμφυταίην ταῦτα, μὴ 'μὲ πληκτίζευ,*
μεθ' ἧς ἀλινδεῖ καὶ ἔμ' ὄνῃ, πο[δ]όψηστρον.
ΠΥ. *δέδεται καλῶς σοι.*
ΒΙ. *μὴ λάθῃ λυθεὶς σκ[έ]ψαι.*

25 ϹΥΓϹΦΙΓΓЄ cum paragrapho subscr. P spatium post ΑΓΚΩΝΑϹ 26 ΑΜΑΡΤΙΑΝ, Η superscr. m. pr. P 28 ЄΛΗΙϹ cum paragrapho subscr. P 30 ΑΛΙΝΔΙ cum accentu ^ super alterum Ι P: *ἀλεῖν δεῖ* Rutherford *καὶ ἔμ' ὄνῃ, ποδόψηστρον* F. D. (Cambridge): ΚΑΙЄΜΟΝΙΗΠΟΔΟΨΗϹΤΡΟΝ (alterum Ι postea deletum videtur) P: *καὶ ἔμ' ἔχεις ποδόψηστρον* Crusius: *καὶ ἐμὸν ἦστ' ἀπόψηστρον* Bücheler 31 post ϹΟΙ spatium ΜЄΘ cum Η superscr. m. pr. P ΛΑΘΗ P

23. **κλαύσει.** 'You shall suffer for this.' Explained by *v.* 24.

24. **δήκου.** Cf. iii. 91.

πάντα μᾶλλον, sc. *ποιεῦντα*. 'Doing almost anything rather than making him fast.' For the omission of a participle cf. the use of *οὐδὲν ἄλλο ἤ* (*οὐδὲν ἄλλο γ' ἢ πτήξας*, Aisch. *Pers.* 209, &c.). Contrast Hdt. iv. 162 *πᾶν μᾶλλον ἢ στρατιήν οἱ ἐδίδου* (*πᾶν* governed by *ἐδίδου*).

25. **σύσσφιγγε.** P has *συγσφιγγε*, apparently by mistake. Meister reads *σύ γε φίγγε* (*φίγγω* = *σφίγγω*).

ἀγκῶνας. 'Elbows.'

ἔκπρισον. Cf. *πρισθείς*, Soph. *Ai.* 1030. The bonds are to be so arranged that they make a mark on the flesh like the teeth of a saw. Cf. Hesych. *πρίονας χερῶν· τοὺς δεσμούς·* and *πρισμοῖς· ταῖς βιαίοις κατοχαῖς.*

26. **ἄφες.** Cf. *v.* 72 (note) and *ἀφιέναι τὰς ἁμαρτίας* in the New Testament.

27. **ἄνθρωπος κτλ.** Cf. Menander, *Phan.* 499 *ἄνθρωπος ὢν ἥμαρτον, οὐ θαυμαστέον*: Petronius 75 *nemo non peccat, homines sumus, non dei*: and again, 130 *fateor me, domina, saepe peccasse: nam et homo sum et adhuc iuvenis* (where the scene in Herodas seems to have been in Petronius' mind).

28. The order is *δρῶντα τι τῶν* (*ἐκείνων ἃ*) *σὺ μὴ θέλῃς*. The rel. (cf. ii. 64 etc.) is attracted into the case of its antecedent: Goodwin, *Gk. Gr.* § 1031. Cf. *v.* 50.

θέλῃς. For the subj. without *ἂν* cf. Introd. ch. V. 2. B. 5. c.; Goodwin, *Gk. Gr.* § 1437.

στίξον. This word gives Bitinna a hint, which she afterwards is about to put into practice (*v.* 65), but is dissuaded.

For the custom of branding slaves cf. Ar. *Birds* 760; Martial ii. 29. 9.

29. 'Let your dalliance be with Amphytaia.' For *πληκτίζεσθαι πρός τινα* cf. Ar. *Ekkl.* 964: Strabo xi. p. 512 *βακχεία τις πινόντων ἅμα καὶ πληκτιζομένων πρὸς ἀλλήλους*: Dion Cass. xlvi. 18 *ἀνὴρ σκωπτόλης . . . πρὸς γυναῖκα ἑβδομηκοντοῦτιν πληκτιζόμενος.*

30. **ἀλινδεῖ.** For the erotic sense of the verb *ἀλινδεῖσθαι* cf. a scazon in *Etym. Magnum s. v.*: *μέλλοντας ἤδη παρθένοις ἀλινδεῖσθαι*: Lat. *volutari*. See also Cobet, *V. L.* p. 133. *ἀλεῖν δεῖ* (*ἀλιν δι*) has also been read, but does not suit the remainder of the line.

καὶ ἔμ' ὄνῃ, πο[δ]όψηστρον. 'And flout me, you door-mat.' So Blass and F. D. (*Academy*, 1893, p. 72). *ὄνῃ* is 2nd sing. of *ὄνομαι*. *ποδόψηστρον* is a term of abuse modelled on the idea of trampling on a fallen foe: cf. Soph. *El.* 456 *ἐχθροῖσιν . . . ἐπεμβῆναι ποδί*. It would be possible also to read *τὸ ἀπόψηστρον* from the faint indications in P. We might then read in full *καὶ ἐμὸν ᾗ τὸ ἀπόψηστρον*, '*et cui obtigit id per quod emungor*': cf. *ἀποψάω* in Lex., and especially Ar. *Knights* 909. Others take *ἀπόψηστρον* as the scraper used to level the measure in serving out corn (Cholmeley on Theokr. xv. 95).

31. **δέδεται**, sc. *Γάστρων*.

ἄγ' αὐτὸν εἰς τὸ ζήτρειον πρὸς Ἕρμωνα
καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι
αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρί.
ΓΑ. ἀποκτενεῖς, Βίτιννα, μ', οὐδ' ἐλέγξασα
εἴτ' ἔστ' ἀληθέα πρῶτον εἴτε καὶ ψευδέα;
ΒΙ. ἃ δ' αὐτὸς εἶπας ἄρτι τῇ ἰδίῃ γλάσσῃ
'Βίτινν', ἄφες μοι τὴν ἁμαρτίην ταύτην';—
ΓΑ. τήν σευ χολὴν γὰρ ἤθελον κατασβῶσαι.
ΒΙ. ἕστηκας ἐμβλέπων σύ, κοὐκ ἄγεις αὐτὸν
ὅκου λέγω σοι; ὅδη, Κύδιλλα, τὸ ῥύγχος
τοῦ παντοέρκτεω τοῦτο, καὶ σύ μοι, Δρήχων,

32 ΖΗΤΡΕΙΟΝ P, cf. Etym. Magnum *s.v.* ζήτρειον: ζήτριον Rutherford 33 ΤΟΝΝΩΤΟΝ P 34 ΑΥΤΩΙ cum paragrapho subscr. P 36 εἴτ'] ΙΤ cum paragrapho subscr. P 37 ΑΥΤΟϹΙΠΑϹ cum Ε superscr. P ἰδίῃ Bücheler: ΙΔΙΑΙ P 38 ΒΙΤΙΝΝ cum paragrapho subscr. P 39 ΤΗΝ cum paragrapho subscr. P 41 post ϹΟΙ spatium ΟΔΗ cum accentu ^ super Η P: θλῆ Headlam: θρῆ Blass 42 ΤΟΥΤΟ, ΔΕ superscr. m. pr. P

σοι. *en tibi* (*Dat. Ethicus*).

32. **ζήτρειον.** This word, we are told, means *τὸ τῶν δούλων δεσμωτήριον* (*ergastulum*), or *μύλων* (*pistrinum*), *παρὰ Χίοις καὶ Ἀχαιοῖς*. For the scansion of ει as short cf. *δαρεικούς*, vii. 102. Choiroboskos, in *Etym. Magnum*, states that it is sometimes found spelt with ῐ, for ει: *καὶ παρ' Ἡροδότῳ· ἄγε αὐτὸν εἰς τὸ ζήτριον· ἔστι δὲ χορίαμβον τὸ μέτρον.* The necessary corrections Ἡρώδᾳ and *χωλίαμβον* are due to Ruhnken. The last clause in Choirob. does not mean that he took the words of the quotation to be the end of a verse, for if so, the ι would have to be long (in 6th foot of scazon).

Ἕρμων. A shortened form of Ἑρμόδωρος.

33. **χιλίας**, sc. *πληγάς*, not *στιγμάς*, for in that case *v.* 65 is unintelligible.

τὸ νῶτον. The MS. gives *τον νωτον*. *νῶτος* (masculine) is found in later Greek (Phrynichus 290, Lobeck).

36. **ἀληθέα . . . ψευδέα**, sc. *ἃ κατηγορεῖς μου.*

πρῶτον with *ἐλέγξασα*. For the inverted order cf. vii. 65–6. We might have expected *πρότερον*: but cf. Ar. *Ekkl.* 1079; *Anth. Pal.* xii. 206 *πρῶτον συμμελετᾶν ἢ μελετᾶν μαθέτω.*

37. We must supply something like *ταῦτα ἐλέγχει σε αἴτιον ὄντα.* Either the anger of the speaker will not allow her to finish, or else Gastron hastens to explain.

γλάσσῃ. Cf. iii. 84.

38. = *v.* 26.

39. **τήν σευ χολὴν γὰρ κτλ.** For the position of γὰρ cf. iv. 72.

κατασβῶσαι. On this form see Darbishire in *C. R.* vi. p. 277, who suggests the proportion *στορέσαι* : *στρῶσαι* :: *κατασβέσαι* : *κατασβῶσαι*. Cf. Brugmann, *Indogermanische Forschungen*, vol. i. 5, 501–505, who thinks that -*σβῶσαι* is either for -*σβῆσαι*, an ablaut form, or else is for -*σβοῆσαι*. Cf. *ἔβωσα*, *ἐβώθεον*, *ἐννώσας*.

40. Cf. *v.* 10.

41. **ὅδη.** P has *οδῆ*: '*contractionis signum puto*,' says Büch. of the circumflex. *ὀδάω* (v. Lex.) is used here in its literal meaning, 'to guide.' Kydilla is to lead the offender to the door, so as to start him on his way. There is no real reason for suspecting *ὅδη*; the various conjectures (such as *θλῆ*, Headlam) are unnecessary.

ῥύγχος. Colloquial for *στόμα*, cf. vii. 6 *κόπτε . . . τὸ ῥύγχος*. With *ὀδᾶν τὸ ῥύγχος* cf. Lukian, *dial. deor.* vi. 3 *τῆς ῥινὸς ἕλκειν* (proverbial). Note *τὸ ῥύγχος*, cf. *ἐπὶ ῥινός* at vi. 37. But at *v.* 66 we have *ἔχοντᾰ ῥαφίδας*; at vii. 69 *σὲ ῥῇδι' ὥς.*

42. **παντοέρκτεω.** 'Malefactor.' Cf. *πανοῦργος*. Apparently Pyrrhias is meant, not Gastron.

τοῦτο. This is better than the alternative *τοῦδε*. Slaves are always ad-

ἤδη 'φαμαρτεῖς οἷ σ' ἂν οὗτος ἡγῆται;
δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ
ῥάκος καλύψαι τὴν ἀνώνυμον κέρκον,
ὡς μὴ δι' ἀγορῆς γυμνὸς ὢν θεωρῆται;
τὸ δεύτερόν σοι, Πυρρίη, πάλιν φωνέω,
ὅκως ἐρεῖς Ἕρμωνι χιλίας ὧδε
καὶ χιλίας ὧδ' ἐμβαλεῖν· ἀκήκουκας;
ὡς ἤν τι τούτων ὧν λέγω παραστείξῃς,
αὐτὸς σὺ καὶ τἀρχαῖα καὶ τόκους τείσεις.
βάδιζε, καὶ μὴ παρὰ τὰ Μικκάλης αὐτὸν

43 'φαμαρτεῖς οἷ σ' ἂν Blass: ΦΑΜΑΡΤΙC ΟΙЄΑΝ P: 'φαμαρτεῖν εὖτ' ἂν Headlam 49 ΑΚΗΚΟΥΚΑC cum accentu acuto super A alterum P 50 παραστείξῃς Rutherford: ΠΑΡΑCΤΙΞΗΙC P: παραστίξῃς Bücheler

dressed or spoken of as *οὗτος*, not *ὅδε*, in Herodas.

καὶ σύ μοι, Δρήχων. For *μοι*, *Dat. Ethicus*, cf. *v.* 31, and vi. 10.

43. **ἤδη 'φαμαρτεῖς.** *ἀμαρτεῖν* = *ὁμαρτεῖν*, cf. *ἀμαρτῇ* = *ὁμαρτῇ*. The pres. indic. in questions is used for the imperative. 'Are you coming?' = 'come.'

οἷ σ' ἂν κτλ. The reading of P is *οι εαν ουτος*. Some editors have *ἤδη 'φαμάρτει σοι ἐὰν οὗτος ἡ.*, but *ἐὰν* has ᾱ. Headlam suggests that the original reading was *ἤδη 'φαμαρτεῖν* (infin. for imper.) *εὖτε ἂν οὗτος ἡ.*, and that then *οτεαν* was read (*ὅτε*, a gloss on *εὖτε*), whence *οιεαν* (*J. Ph.* xxi. 83).

44. **δώσεις.** Fut. indic. in questions = imper. Cf. above.

κατηρήτῳ. Attic *κατᾰ́ρᾱτὸs*. The true Ionic form is *κατάρητος* (Meister): cf. *ἀρή*, *ἀρᾶσθαι*. Brugmann, *ap.* Meister (p. 876), thinks that there was a form *ᾰ̓ρη* beside *ᾱ̓ρη*, and that *κατᾰ́ρητος* had the *α* lengthened, as was often the case in compounds.

45. **ῥάκος.** Cf. on iii. 50.

καλύψαι. This infin. of purpose is common in Homer; cf. *Il.* i. 347 *δῶκε δ' ἄγειν*.

ἀνώνυμον. Used at vi. 14 of persons, = 'low,' 'vile.'

κέρκον. Cf. on *v.* 1 above.

46. **δι' ἀγορῆς.** Usually with *διὰ* and the gen. of place a verb of motion is found, which is here implied in the context, but not expressed. Cf. e.g. *ἔφυγον διὰ τῆς πόλεως*, Thuk. ii. 4.

θεωρῆται. 'Be a spectacle;' cf. *θεωρία*.

47. **τὸ δεύτερον . . . πάλιν.** Cf. *αὖ πάλιν*, *αὖθις αὖ πάλιν*.

48. **ὅκως ἐρεῖς.** v. Goodwin, *Gk. Gr.* § 1352. The usage is colloquial: Ar. *Frogs* 627.

ἐρεῖς = 'bid': cf. vi. 26 (*εἶπε*).

χιλίας ὧδε κτλ. Cf. *vv.* 33 sq. Probably a gesture would be used to explain *ὧδε* in each case. At iv. 42 *ὧδε χὤδε* = 'hither and thither'; cf. on ii. 98.

49. **ἀκήκουκας.** Cf. *ὀρώρηκα*, *v.* 4 (note). The acute found in the MS. on the last syllable may indicate a rising tone necessary in a question (Diels): cf. Introd. ch. IV.

50. **ὧν λέγω.** The relative is attracted into the case of *τούτων*, as at *v.* 28.

παραστείξῃς. From *παραστείχω* (Rutherford, Blass), 'to pass by,' hence 'to violate.' No other example of this meaning is quoted. Others read *παραστίξῃς* (the manuscript reading being ambiguous). But *παραστίζω* is quoted only in the sense 'to mark by points at the side' (Iamblichos).

51. 'You will yourself have to pay both principal and interest.' This is a colloquialism for 'you will have to make good the deficiency with interest.' Cf. Menander *Thes.* 1 *οἱ δ' εἰς τὸ γῆρας ἀναβολὰς ποιούμενοι | οὗτοι προσαποτίνουσι τοῦ χρόνου τόκους*: Lysias *ap.* Athen. xiii. 612 C *οὔτε τόκους οὔτε τἀρχαῖον ἀπεδίδου*.

τείσεις. Inscriptions prove that this and not *τίσεις* is the correct form of the future (Meister, p. 871).

52. **παρὰ τὰ Μικκάλης.** 'Past Mikkale's house' (or 'farm'). Cf. Ar. *Wasps* 1440; Theokr. ii. 76 (*τὰ Λύκωνος*); Demosth. 1258. 25. 'Do not lead

ἄγ', ἀλλὰ τὴν ἰθεῖαν. οὗ δ' ἐπεμνήσθην —
κάλει κάλει δραμεῦσα, πρὶν μακρήν, δούλη,
αὐτο[ὺ]ς γενέσθαι.
ΚΥ. *Πυρρίης, τάλας, κωφέ,*
καλεῖ σε· μᾶ, δόξει τις οὐχὶ σύνδουλον
αὐτὸν σπαράττειν, ἀλλὰ σημάτων φῶρα·
ὀρῇς, ὄκως νῦν τοῦτον ἐκ βίης ἕλκεις
ἐς τὰς ἀνάγκας, Πυρρίη· [σ]έ, μᾶ, τούτοις

53 post ΑΓ spatium 55 *αὐτοὺς* Jackson: ΑΥΤΟϹ P: *αὐτὸν* Rutherford post ΓΕΝΕϹΘΑΙ spatium 56 ΚΑΛΙ cum paragrapho subscr. P post ϹΕ spatium ΔΟΥΛΟΝ, ϹΥΝ superscr. m. pr. P 59 ΕϹ lineola apposita P *Πυρρίη· σέ, μᾶ* Blass: ΠΥΡΡΙΗ ΕΜΑ P

him past Mikkale's house, but by the direct road'; *παρὰ τὰ Μικκάλης* then indicates a detour. It is suggested that *Μικκάλη* is a rival of Bitinna, who would exult at the infidelity of B.'s favourite. Pyrrhias is warned not to go out of his way in order to show Gastron in disgrace. It is possible that *παρὰ τὰ Μικκάλης ἰέναι* was a proverbial expression = 'to go by a roundabout way' (Meister). But there is no other trace of this proverb.

53. **τὴν ἰθεῖαν**, sc. *ὁδόν*, which is often omitted: cf. *πορεύεσθαι τὴν ἔξω τείχους*, Plat. *Lys.* 203 A.

οὗ δ' ἐπεμνήσθην. 'But I bethink me.' A formula like *τὸ δεῖνα* (i. 44), used when the speaker suddenly recalls something to mind. We must suppose that there is a pause after *ἰθεῖαν*. At vi. 42 (*ἐκεῖνο δ' οὗ σοι καὶ μάλιστ' ἐπεμνήσθην*) the phrase has a slightly different meaning: 'but to return to the question I raised just now.' Headlam suggests in the text *οὗ δ' ὑπεμν.* for *οὗ δ' ἐπεμν.*: and the use of *ἐπιμιμνῄσκομαι* in this passage is certainly very similar to that of *ὑπομιμν.*

55. **αὐτο[ύ]ς.** P has *αὐτός*, which is more probably a corruption of *αὐτοὺς* than of *αὐτόν*.

Πυρρίης κτλ. These words are to be given to Kydilla, not to Bitinna. Kydilla's speech goes down to *τρίβοντα*, *v.* 62.

The *παράγραφος* in the margin of P is put after *v.* 56 instead of after *v.* 55. At i. 65 (*q. v.*) it comes a line too soon, but is there cancelled and given correctly below, *v.* 66. These two cases suggest that the scribe's eye ran down the column as he inserted the *παρά*-*γραφοι*, and that he did not put them in each time after writing the line. J. H. Wright, *Herondaea*, pp. 179, 184 note 1.

The nominative *Πυρρίης* is used instead of the voc. *Πυρρίη* (*vv.* 47, 59). So *τάλας* is nom., the voc. being *τάλαν*: but *κωφὲ* voc.

56. **καλεῖ σε**, sc. Bitinna.

μᾶ. 'Upon my word,' in indignant protest.

δόξει. Cf. on iv. 28 (*ἐρεῖς*).

οὐχὶ σύνδουλον κτλ. Pyrr. might have had some fellow-feeling for Gastron. He had himself tasted Bitinna's cruelty (*v.* 62).

57. **σπαράττειν.** Usually 'to tear in pieces,' as hounds do their prey: Plato, *Rep.* 539 B. Here it is = 'drag about,' 'handle roughly.'

σημάτων φῶρα. The *τυμβωρύχος*, who was put on a level with the robber of temples (*ἱερόσυλος*). Cf. Teles *ap.* Stob. 97. 31 *ὥστε καὶ τυμβωρυχεῖν καὶ ἱεροσυλεῖν*. Both characters indicated extreme depravity. Cf. Ar. *Frogs* 1149.

58. **ἐκ βίης.** Like *πρὸς βίαν* in Attic: cf. *ἐκ δίκης* = *δικαίως*, iv. 77.

59 sq. **ἐς τὰς ἀνάγκας.** L. & S. quote Hdt. i. 116 *ἀγόμενος ἐς τὰς ἀνάγκας*, Thuk. i. 99, iii. 82. Singular and plural are both used of 'torture.'

[σ]έ, μᾶ, τούτοις κτλ. P has *ε μα*, the *σ* of *σὲ* being omitted. *μᾶ* is the particle of asseveration which we have had already: cf. i. 85. In *v.* 60 we must correct *τοὺς δύο* of P to *τοῖς δύο*, and understand *ὀφθαλμοῖς*. 'Verily, with these two eyes shall Kydilla see thee . . . wearing the fetters,' &c. The 3rd person is used (*Κύδιλλα ἐπόψεται*)

τοῖς δύο Κύδιλλ' ἐπόψεθ' ἡμερέων πέντε
παρ' Ἀντιδώρῳ τὰς Ἀχαϊκὰς κείνας,
ἃς πρῶν ἔθηκας, τοῖς σφυροῖσι τρίβοντα.
BI. οὗτος σύ, τοῦτον αὖτις ὧδ' ἔχων ἧκε
δεδεμένον οὕτως, ὥσπερ ἐξάγεις αὐτόν,
Κόσιν τέ μοι κέλευσον ἐλθεῖν τὸν στίκτην
ἔχοντα ῥαφίδας καὶ μέλαν. μιῇ δεῖ σε
ὁδῷ γενέσθαι ποικίλον. κατηρτήσθω
οὕ[τ]ω κατὰ μυὸς ὥσπερ ἡ Δάου τιμή.

60 *τοῖς* Blass: ΤΟΥϹ P 61 ΑΧΑΙΚΑϹ cum signo diaeresis super Ι P 62 ΑϹ cum paragrapho subscr. P *πρῷν* Bücheler 63 ΑΥΘΙϹ, Τ superscr. m. pr. P 66 post ΜΕΛΑΝ spatium *δεῖ*] ΔΙ cum accentu ^ super Ι P 67 post ΠΟΙΚΙΛΟΝ spatium 68 ΟΥ . Ω cum paragrapho subscr. P

as more solemn than *ἐπόψομαι*. The speaker is plainly Kydilla herself (cf. on *v.* 55).

For the omission of *ὀφθαλμοῖς*, no doubt a colloquial usage, cf. vi. 23 *μὰ τούτους τοὺς γλυκέας*, Theokr. vi. 22 (of the Kyklops) *τὸν ἕνα γλυκύν, ᾧ ποθόρημι*.

Bücheler reads *σὲ μᾶ τούτους | τοὺς δύο*, altering *τούτοις* of P, and keeping *τούς*. He takes *μᾶ* as = *μά*, and compares vi. 23 just quoted, where *μὰ* is used. For the practice of swearing by the eyes cf. Petronius 133 *tetigit puer oculos suos conceptissimisque iuravit verbis*. But in none of the instances of *μᾶ* does it bear the meaning of *μά*; cf. i. 85 (n.).

60. **ἡμερέων πέντε.** Gen. of time within which. Goodwin, *Gk. Gr.* § 1136.

61. **Ἀντιδώρῳ.** Perhaps one of Herodas' *redende Namen* = 'the Avenger.' Cf. on ii. 5; iv. 35.

Ἀχαϊκάς. Some kind of fetters is meant: cf. Lat. *Boiae*, from the Gaulish tribe Boii. The origin of the word is not known, perhaps it is a jest on Homer's *ἐυκνήμιδες Ἀχαιοί*, 'well-greaved' = 'fettered,' or it may come from *ἄχος* by a similar play on words.

62. **ἃς πρῶν ἔθηκας.** 'Which you have only just left off.' K. reminds Pyrrhias that he is not immune from punishment. Some take *ἔθηκας* = *ἀνέθηκας*: for the custom on the part of slaves to offer their fetters, &c., on liberation cf. Hor. *Sat.* i. 5. 65. But the other meaning, 'to put off,' seems preferable. Pyrrhias is not yet free.

For *πρῶν* cf. Kallim. *fr.* 84 *οὐ πρῶν μὲν ἡμῖν ὁ τραγῳδὸς ἤγειρεν* (Schneider, *Callimachea*, ii. 248). *πρῶν* is for *πρόην* (not found) = *πρώην*: Smyth.

63 sq. **ὧδ' ἔχων κτλ.** *ὧδε* goes with *ἧκε*, *οὕτως* with *δεδεμένον*. *Huc redi tenens vinctum sic ut educturus fuisti* (Büch.).

66. **ῥαφίδας καὶ μέλαν.** 'Needles and ink,' for the purpose of branding. In Eupolis 259 (i. p. 329, Kock) in a similar context *βελόναι* are mentioned, three in number. Probably different pigments were used in the operation: cf. *ποικίλον*, *v.* 67.

μιῇ . . . ὁδῷ. 'At the same time,' 'at one job.' Cf. *ἢ πόλλ' ἀνήρου μ' ἐνὶ λόγῳ μιᾷ θ' ὁδῷ*, Eur. *Hel.* 764. At Ar. *Peace* 1154 and commonly we find *τῆς αὐτῆς ὁδοῦ* in the same sense. Probably *σε* in *v.* 66 is Pyrrhias, cf. *v.* 63. For (1) this gives more point to *μιῇ . . . ὁδῷ*, (2) Pyrrhias had been already threatened (*v.* 51).

67. **ποικίλον.** Here used of the various colours employed in tattooing. Cf. on iii. 90.

κατηρτήσθω κτλ. 'Let him be slung up like the worthy Davus.' For *καταρτᾶν* cf. i. 62.

68. **κατὰ μυός.** There is an allusion to the phrase *κατὰ μυὸς ὄλεθρον* (Menander *Thais* 219; Philemon 211). Kock quotes on the latter passage, *Append. Vatic.* ii. 93 *κατὰ μυὸς ὄλεθρον· οἱ μύες ἀπορρεόντων αὐτοῖς τῶν μελῶν κατὰ βραχὺ φθείρονται*, Ailian, *H. An.* xii. 10 *ἡ παροιμία λέγει κατὰ μυὸς ὄλεθρον*. Danielsson takes *κατὰ μυός* = 'über die Schnauze.' Meister reads *κατάμυος*, which he renders 'verschlos-

ἐν τῇσι χερσὶ τῇσ' ἐμῇσι θρέψασα.
ἐπεὰν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν,
ἄξεις τότ' ἀμέλει τὴν ἑορτὴν ἐξ ἑορτῆς.

83 ЄMHCI P 85 *ἀμέλει τὴν* Hicks : AM . ΛIT . Ṇ P.

84. **τοῖς καμοῦσιν.** 'The dead.' This use of *οἱ καμόντες* is common in Homer (e.g. *βροτῶν εἴδωλα καμόντων*, *Od.* xi. 476).

ἐγχυτλώσωμεν. *χύτλον* (*χύτλα*) is Hellenistic Greek for *χοή* (*χοαί*) 'libations to the dead.' Homer has *χυτλοῦν*, 'to pour oil,' *Od.* vi. 79.

85. **ἀμέλει.** 'Doubtless:' cf. Ar. *Acharn.* 368. It is used with some sarcasm.

τὴν ἑορτὴν κτλ. 'Your own feast after the (proper) feast is over.' The objections to the article *τὴν* are not well founded. Gastron will have a *στιγμῶν ἑορτή* all to himself: cf. *ἄγουσιν ἑορτὴν οἱ κλέπται* (Suidas) = 'thieves have a happy time.' For the dissyllabic scansion of *ἑορτὴν* cf. Ion *fr.* 21 *ἐνιαυσίαν γὰρ δεῖ με τὴν ἑορτὴν ἄγειν*. Headlam has proposed ingeniously *ἀμελιτῖτιν ἑορτὴν* (= *πικρὰν ἑο.*), honey being a prominent item in offerings. But there is not room in the MS. for *ἀμελιτιτιν* (Kenyon).

TWO WOMEN CONVERSING

Terracotta in the British Museum. Hutton, *Greek Terracottas*, fig. 27.

VI

ΦΙΛΙΑΖΟΥΣΑΙ Η ΙΔΙΑΖΟΥΣΑΙ

ΚΟΡΙΤΤΩ ΜΗΤΡΩ

ΚΟ. Κάθησο, Μητροῖ· τῇ γυναικὶ θὲς δίφρον

Tit. ΦΙ.ΙΑΖ.ΥϹΑΙ P

1 ΓΥΝΑΙΚΙΔΘΕϹ, Δ deleto, Θ ex Ο facto m. pr. P; scriba dare instituerat ΓΥΝΑΙΚΙΔΟϹ, deinde errorem cognovit

The sixth Mime describes a conversation between two women, Koritto and a visitor, Metro. After a conventional beginning, in which Koritto welcomes her guest and scolds her own servant right vigorously, the conversation turns on a certain article made of leather and named *βαυβών*. Metro wants to know who made one which she has seen, the property of Koritto, who is much annoyed to find that Metro knows of this. The rest of the piece is chiefly occupied with confidential talk on the subject of the *βαυβὼν* and its maker Kerdon, whom we shall meet again in vii. As for the scene of this piece, the name Κοριττώ (Κοριττίς) points to Kos (Schulze, *R.M.* xlviii. 251): cf. on 20, 25. On the other hand, Herzog (*Berl. Phil. Woch.* 1898, c. 1249–1253) gives reasons in favour of Ephesos. The scene of vi and vii must apparently be laid in the same place. Now (1) at vii. 86 a month Ταυρεὼν is mentioned. This is found in the calendar of Ephesos among other places (v. below). (2) Ephesos suits vi. 58, where it is said that Kerdon comes from Chios or Erythrai, which are both close to Ephesos. (3) The name Ἀρτεμῖς, vi. 87, points to the city where the worship of Ἄρτεμις was so prominent. This view is more satisfactory than the others which have been put forward, the most noteworthy of which is that of Meister, that the scene of vi and vii is to be laid at Alexandria. His reasons are chiefly (1) At vii. 86 there is a word from the calendar '*κατὰ Διονύσιον*,' so-called, in which the names of the various months are derived from the signs of the Zodiac, with the Ionic termination *-ων*. But the name of the month to which he refers is Ταυρὼν at Alexandria, not *Ταυρεών*, as it is in Herodas. (2) The price of the shoes in vii. 79 (v. note) points to a copper coinage, which we know to have been in existence in Egypt. This theory is not to be accepted. The prices in vii are no doubt high, if silver is meant; but this is in keeping with the character of the purchasers. *On voit que ces femmes font un luxe effréné* (Weil): cf. Excursus II.

Rutherford suggests Kyzikos (which has a month Ταυρεών) as the scene of vi and vii. He bases this view on *τῆς Ἀρτακηνῆς*, vii. 87, Artake being a suburb of Kyzikos. But a person would be as naturally called after a place though at a distance from the place in question as in the neighbourhood of it. Also Kyzikos labours under the disadvantage of being too remote from Kos. Of the other two cities which have a month *Ταυρεών*, (1) Sinope is open to the same objection in a greater degree, and (2) Samos does not seem to be hinted at in any other passage. Hence Ephesos is the most probable scene of vii, and therefore also of vi.

There is unhappily no doubt that the *βαυβὼν* = *ὄλισβος*, the *σκυτίνη ἐπικουρία* of Ar. *Lys.* 109 sq. J. van Leeuwen (J.F.) labours hard to disprove this (*Mnemosyne*, vol. xx, N. S. 97–100), but in vain. Epicharmos and Sophron both made references to the practice (Crusius, *Unters.* 129).

1. **τῇ γυναικὶ κτλ.** Addressed to a slave.

θές. The first hand of P had *θος*, corrected to *θες*. With this scene cf.

ἀνασταθεῖσ[α]· πάντα δεῖ με προστάττειν
αὐτήν, σὺ δ᾽ οὐδὲν ἄν, τάλαινα, ποιήσαις
αὐτὴ ἀπὸ σαυτῆς· μᾶ, λίθος τις, οὐ δούλη,
ἐν τῇ οἰκίῃ ⟨κ⟩εῖσ᾽· ἀλλὰ τἄλφιτ᾽ ἢν μετρῇ,
τὰ κρῖμν᾽ ἀμιθρεῖς, κὴ τοσοῦτ᾽ ἀποστάξει,
τὴν ἡμέ[ρ]ην ὅλην σε τονθορύζουσαν
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.
νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν,

4 post CAYTHC spatium 5 *κεῖσ᾽* Headlam : ЄIC P, et deinde spatium ΜЄΤΡЄΩ, Η. superscr. m. rec. 4 P 9 ϵΚΜΑCCIC P

Theokr. xv (the beginning), esp. *v.* 2 *δρη δίφρον, Εὐνόα, αὐτᾷ*. Also Plaut. *Stichus* i. 2. 58–64.

2. **ἀνασταθεῖσ[α].** *ἐστάθη* for *ἔστη* is common in poets: Pindar, *Isth.* vii. 10; Aisch. *Pers.* 205; Soph. *Aias* 1171; Eur. *Helena* 1592.

προστάττειν. Like *ἐπιτάττειν*, regularly used of the orders of a master or mistress to a slave.

3. **αὐτήν.** Emphatic from its position in the line.

οὐδέν. We ought perhaps to read *οὐδ᾽ ἕν*, but *οὐδὲ ἕν* would rather have been expected, like *οὐδὲ εἷς*, i. 48.

4. **αὐτὴ ἀπὸ σαυτῆς.** The phrase *ἀφ᾽ ἑαυτοῦ*, 'of oneself,' *sua sponte*, is found in Thukydides.

λίθος τις, οὐ δούλη. This form of expression is colloquial. Crusius compares Lukian, *dial. meretr.* 12. 2 *λίθος, οὐκ ἄνθρωπος*, Asklep. *Anth. Pal.* v. 181 *λῃστήν, οὐ θεράποντ᾽ ἔχομεν*: Theokr. xv. 9 *ἰλεόν, οὐκ οἴκησιν*: and Petronius 43 *piper, non homo*.

5. **⟨κ⟩εῖσ᾽.** I have adopted Headlam's suggestion for *εις* of P, which makes hiatus with *οἰκίῃ*. Cf. Theogn. 568; Kaibel, *Ep.* 551 a; Alkiphron i. 38. For the crasis cf. Ar. *Wasps* 827 *ἐν τᾠκίᾳ*.

τἄλφιτ᾽ κτλ. The allowance of corn (Lat. *demensum*) meted out to slaves was a *χοῖνιξ* a day (*Dict. of Antiq.* ii. 657 b).

μετρῇ. P had first *μετρέω*, which would make Koritto serve out the *demensum* with her own hands. This is improbable, and *μετρέω* is corrected by the first hand to *μετρῇ*. For the middle *μετρεῖσθαι* cf. Hesiod, *Works and Days*, 347.

6. **κρῖμνα.** 'Crumbs.' Cf. Kallim. *fr.* 205 (of the grounds in gruel) and the word *κριμνώδης* in *κριμνώδη καταυίφειν*, 'to snow thick as meal,' Ar. *Clouds* 965. See *Anth. Pal.* vi. 302, of a thrifty old man: *αὐτάρκης ὁ πρέσβυς ἔχων ἅλα καὶ δύο κρῖμνα.*

ἀμιθρεῖς. Ionic form of *ἀριθμεῖς*. Cf. vi. 99 *ἐξαμίθρησαι*: v. Schneider's *Callimachea* i. 383.

κὴ, i. e. *καὶ εἰ*.

τοσοῦτο. Deictic, with a gesture indicating something very small.

ἀποστάξει. Used for *ἀποπεσεῖται*. There is perhaps a reminiscence of Kallim. *fr.* 205 *καὶ κρῖμνον κυκεῶνος ἀποστάζοντος ἔραζε* (Crusius). *ἀποστάξει* is future indic., and not Ionic subj. of the sigmatic aorist. The correction to *κὴν . . . ἀποστάξῃ* is unnecessary.

7. **τονθορύζουσαν.** 'Grumbling.' Used by Aristophanes, *Acharn.* 683; *Frogs* 747; *Wasps* 614. Herodas has *τονθορύξει*, fut. middle, at vii. 77, and *τόνθρυζε* (a syncopated form) at viii. 8.

8. **πρημονῶσαν.** 'Fuming.' From *πρημονή* (*πρήθω*): hence 'boiling over with rage' (= *ζέουσαν*). The cognate *πρημαίνω* is similarly used in Ar. *Clouds* 336 *πρημαινούσας . . . θυέλλας.*

οἱ τοῖχοι. Cf. on iv. 12. The walls cannot abide the slave's indignation, i.e. they nearly burst under the pressure, as the sides of a pot under the pressure of the steam. Thus the metaphor of *πρημονῶσαν* is maintained. We may compare *assiduo ruptae lectore columnae* (Juv. i. 13) for the exaggeration.

9. **αὐτόν**, sc. *τὸν δίφρον* (*v.* 1). The slave only begins to polish the chair when some one wants to sit down on it. *νῦν* is explained by *ὅτ᾽ ἐστὶ χρείη*.

ἐκμάσσεις. 'Wipe dry,' with a sponge. This use is somewhat rare.

ποεῖς. P has *ποις*, i. e. *ποεῖς*. On the spelling *ποεῖς* for *ποιεῖς* cf. Jebb on

ὅτ' ἐστὶ χρ[είη], ληστρί; θῦέ μοι ταύτῃ,
ἐπεί σ' ἐγε[υσ]' ἂν τῶν ἐμῶν ἐγὼ χειρῶν.
ΜΗ. φίλη Κοριττοῖ, ταὔτ' ἐμοὶ ζυγὸν τρίβεις.
κἠγὼ ἐπιβρύχουσα ἠμέρην τε καὶ νύκτα
κύων ὑλακτέω ταῖ[ς] ἀνωνύμοις ταύταις.
ἀλλ' οὕνεκεν πρός σ' [ἦλθ]ον — ἐκποδὼν ἠμῖν
φθείρεσθε, νώβυστρα, ὦτ[α] μοῦνον καὶ γλάσσαι,

10 χρείη Kaibel post ΛΗCΤΡΙ spatium 11 ЄΠЄΙ cum paragrapho subscr. P ἔγευσ' ἂν Rutherford: ЄΓЄ . . ΑΝ P ΧЄΙΡѠΝ cum puncto super Є et altero Є super Ѡ P 12 ταὐτό μοι Kenyon: ΤΑΥΤỌṂỌΙ P ΤΡΙΒЄΙC cum puncto super Є P 15 πρός σ' ἦλθον Kenyon: ΠṚΟCC . Λ̣ . ΟΝ P, et deinde spatium 16 post ΝѠΒΥCΤΡΑ spatium ὦτα μοῦνον Hicks: ѠΤ̣ . ṂΟΥΝΟΝ P

Soph. *Philokt.* 120 (with the Appendix, p. 234). Elsewhere in Herodas we find forms in ποι—: but see iv. 22.

10. **ἐστί.** The ι is short before χρ-. Contrast vii. 104.

ληστρί. Cf. Asklepiades (quoted above on *v.* 4) *ληστήν, οὐ θεράποντ' ἔχομεν.*

θῦέ μοι ταύτῃ κτλ. See on ii. 72. 'You may thank her (Metro) for your escape.' *μοι* is *Dat. Ethicus*: cf. *v.* 42.

11. **ἐπεί.** Cf. on ii. 71.

σ' ἐγε[υσ]' ἂν κτλ. For *γεύω* in the active = 'to give a taste of' (with accus. and gen.) cf. Theokr. x. 11 *χαλεπὸν χορίω κύνα γεῦσαι.*

τῶν ἐμῶν ἐγὼ χειρῶν. The use of both *ἐμῶν* and *ἐγώ*, side by side, adds to the deliberate tone of the menace.

χειρῶν is the correct form of the gen., though here *χειρέων* is a correction, and at vii. 3 *χειρέων* is found in the text.

12. **Κοριττοῖ.** The form **Κοριττὶς** is also used (*v.* 46). Cf. **Κοριττάς**, *Inscriptions of Cos* 368, ii. 42.

ταὔτ' ἐμοὶ κτλ. 'You are in the same boat with me,' lit. 'you pull at the same yoke.' Cf. Zenobios 243 *ἐγώ τε καὶ σὺ ταὐτὸν ἕλκομεν ζυγόν· ἐπὶ τῶν ὅμοια καὶ παραπλήσια παθόντων.* Theokr. xii. 15 has *ἐφίλησαν ἴσῳ ζυγῷ*, i. e. *ὁμοίως*. I have adopted Headlam's correction of the manuscript *ταὐτό μοι*. He refers to Eur. *I. T.* 646, *Kykl.* 108, 630.

13. **ἐπιβρύχουσα**, lit. 'gnashing the teeth'; Lat. *infrendens*. Elsewhere we find *ἐπιβρύκω* with κ not χ. *βρύκω* is said to be the Attic form: *βρύχω* is used by Hippokrates (L. and S.).

ἠμέρην τε καὶ νύκτα. This phrase occurs again at *v.* 82. We also find *νύκτα χἠμέρην*, v. 7, vii. 40, 112.

14. **κύων ὑλακτέω.** 'I bark like a dog.' Note the omission of *ὡς* (*ὥσπερ*): Kephisodoros 1 *ἐγὼ δὲ τοῖς λόγοις ὄνος ὕομαι* = 'Your words flow like water off a duck's back.' Similarly in Latin *ut* may be omitted. Horace has one or two instances: thus *Ep.* i. 2. 41 *qui recte vivendi prorogat horam | rusticus exspectat* — 'is like the clown waiting.'

Metro compares herself to a sheep-dog, always barking, never allowed a moment's rest: cf. Sophron *fr.* 8 Botzon.

ταῖ[ς] ἀνωνύμοις. The dat. apparently goes not with *ὑλακτέω*, but with *ἐπιβρύχουσα*: with *ὑλακτέω* the accusative is regularly used: cf. Ar. *Wasps* 1401 *Αἴσωπον . . . μεθύσῃ τις ὑλάκτει κύων*, and Polyb. xvi. 24. For *ἀνώνυμος* see on v. 45.

15. Metro now comes to the purpose of her visit; but suddenly remembering the presence of the slaves she sends them out of the room. There is no trace of a *παράγραφος* to mark a division of *v.* 15 between two speakers: and it is not unnatural for Metro to give orders to the slaves.

Such a command as **ἐκποδὼν κτλ.** seems at first sight more suitable to the mistress of the house [Koritto], but Metro knows better that the object of her visit is confidential (Weil).

16. **φθείρεσθε.** For this use of *φθείρεσθαι* = *ire in malam rem* cf. Ar. *Acharn.* 460, *Plut.* 598; Eur. *Andr.* 709. Also cf. the use of *ἔρρειν*.

νώβυστρα. Perhaps for *νοήβυστρον*, from *νοῦς* and *βύνω*, 'stopping up (i. e. dulling) the senses.' Bücheler translates it by *obturacula mentis*. Slaves are so called from the confusion which they

τὰ δ' ἄλλ' ἑορτή—
λίσσομα[ί σε], μὴ ψεύσῃ,
φίλη Κοριττοῖ, τίς ποτ' ἦν ὅ σευ ῥάψας
τὸν κόκκινον βαυβῶνα;
KO. κοῦ δ' ὁρώρηκας,
Μητροῖ, σὺ κεῖνον;
MH. Νοσσὶς ἐ[ῖ]χεν ἠρίννης
τριτημέρῃ νιν· μᾶ, καλόν τι δώρημα.
KO. Νοσσίς; κόθεν λαβοῦσα;
MH. διαβαλεῖς ἤν σοι

17 ЄΟΡΤΗΙ P (et deinde spatium): ἑορταὶ Bücheler 18 post ΚΟΡΙΤΤΟΙ spatium СЄΥ P: σοι Blass 19 ΤΟΝ ΚΟΝΚΙΝΟΝ cum paragrapho subscr. et Κ superscr. m. pr. P post ΒΑΥΒѠΝΑ spatium 20 ΜΗΤΡΟΙ cum paragrapho subscr. P 21 ΤΡΙΤΗΜЄΡΗΝΙΝ cum paragrapho subscr. P, et deinde spatium 22 ΝΟССΙС cum paragrapho subscr. P, et deinde spatium post ΛΑΒΟΥСΑ spatium

cause their mistress through their carelessness. For the termination -στρον cf. on iv. 46. For νοη- contracted into νω- cf. iv. 41 (βῶσον) and Introd. ch. V. 2. A. ii. The compound νουβυστικός, also from νοῦς and βύνω, is used indeed of persons, but in the sense of 'witty,' 'clever,' lit. 'crammed with wit.' πρᾶγμα νουβυστικόν, Ar. *Ekkl.* 441 (referring to women). Hoffmann (*G. D.* iii. 370) thinks that νώβυστρον has the same meaning, but is used here in an ironical sense.

ὤτ[α] κτλ., i.e. able to do nothing but listen and chatter. It was said of Demades (Plut. *apophth. reg.* 5) καθάπερ ἱερείου καταλείπεσθαι μόνην τὴν γαστέρα καὶ τὴν γλῶσσαν.

17. ἑορτή. P has εορτηι. Others read ἑορταί. For the use of the word ἑορτή cf. Theokr. xv. 26 ἀέργοις αἰὲν ἑορτά: and v. on v. 85.

19. The βαυβών is a φαλλός, cf. *v.* 69. See Sophron *fr.* 38 Botzon; Ar. *Lysistrata* 109; and the scholiast there. For the colour compare Suidas, *s.v.* φαλλοί. The priest of Priapus in Petronius, *Satir.* 138, has a *scorteum fascinum.*

βαυβώ (fem.) has for one of its meanings κοιλία (cf. βουβών). The worship of the Orphic Baubo was accompanied with phallic rites.

The identification is due to Jackson, *C. R.* vi. (1892) 4 sqq., and to Weil (*Journal des Savants,* Nov. 1891, p. 666). Rutherford suggested the meaning 'bodice' or 'head-dress'; Reinach 'shoe.'

κοῦ δ' ὀρώρηκας. Koritto temporizes. For κοῦ v. on iii. 8. On ὀρώρηκας cf. on iv. 77.

20. Νοσσὶς . . . ἠρίννης. On the custom of appending to a person's name that of the mother, not the father, cf. on i. 50. Some have thought that the poetess Nossis of Locri in southern Italy (who lived in the time of Ptolemy I), is referred to here, in conjunction with Erinna of Tenos, also a poetess (*floruit* 356 B.C.). Both these writers used the Elegiac metre. Nossis wrote amatory poems, which brought her ill-repute, as had been the case with Sappho. However, as Erinna died at the age of nineteen, the theory cannot be considered at all plausible. Nor does it receive any support from the fragments of Erinna's poems which have been preserved; Susemihl, ii. 527.

The name Νοσσίς is found on Koan inscriptions. Cf. Paton-Hicks, 368, ii. 4; 368, iii. 50: also Νοσσυλλίς in Herzog (*Koische Forsch. u. Funde* 12. 13).

21. τριτημέρῃ. Cf. iii. 24, where the form is τριθημέραι.

καλόν τι δώρημα. No doubt with a touch of sarcasm on the part of Herodas.

22. διαβαλεῖς. 'You will divulge it,' 'spread it abroad.' Cf. Lat. *differo.* Some editors prefer to take the sentence as a question.

εἴπω.
ΚΟ. μὰ τούτους τοὺς γλυκέας, φίλη Μητροῖ,
ἐκ τοῦ Κοριττοῦς στόματος οὐδεὶς μὴ ἀκούσῃ
ὅσ' ἂν σὺ λέξῃς.
ΜΗ. ἡ Βιτᾶτος Εὐβούλη
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθέσθαι.
ΚΟ. γυναῖκες, αὕτη μ' ἡ γυνή ποτ' ἐκτρίψει.
ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ᾐδέσθην
κἤδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι.
ἡ δ' ὥ(σ)περ εὕρημ' ἁρπάσα(σα) δωρεῖται
καὶ ταῖσι μὴ δεῖ· χαιρέτω φίλη πολλὰ
ἐοῦσα τοίη, χἠτέρην τιν' ἀνθ' ἡμέων
φίλην ἀθρείτω. τἄλλα Νοσσίδι χρῆσθαι,—

23 ЄΙΠΩ cum paragrapho subscr. P: εἴπω. Bücheler: εἴπω; Crusius 24 ΟΥΔЄΙC cum puncto super Є P 25 ΟC cum paragrapho subscr. P post ΛЄΞΗΙC spatium ΗΒΙΤΑΤΟC cum spiritu aspero super Η, signo ¯ super Ι, et accentu ^ super Α P: Βιτᾶδος W. Schulze 26 ЄΔΩΚЄΝ cum paragrapho subscr. P 30 ὥσπερ Kenyon: ΩΠЄΡ P ἁρπάσασα Kenyon: ΑΡΠΑCΑ P 31 post ΔΙ spatium 33 post ΑΘΡΙΤΩ spatium ΧΡΗCΘ, ΑΙ superscr. P

23. **μὰ τούτους κτλ.**, sc. *ὀφθαλμούς*. Cf. on v. 59.

24. **Κοριττοῦς.** For this use of her own name by the person speaking cf. i. 76 *τὴν Πυθέω δὲ Μητρίχην ἔα θάλπειν | τὸν δίφρον* (note). The use indicates greater formality and deliberateness.

οὐδεὶς μὴ ἀκούσῃ. For the spondee in the fifth foot cf. on i. 21. For the aphaeresis in *μὴ ἀκούσῃ* cf. i. 69 *ἐγὼ ἐξ ἄλλης*.

25. **ἡ Βιτᾶτος Εὐβούλη.** The name **Βιτᾶς** (masc.) is to be compared with **Βίτιννα** (fem.), in v, and **Βιτιάς**, **Βίτταρος**, **Βίτων**, **Βιττίς**, and **Βιττώ** (Gurlitt, *Arch. Epigr. Mittheil. aus Oesterr.* xv. 170 sqq.), these names being especially associated with Kos, Samos, and the coast of Karia. **Βιτᾶς** is found in Herodian ii. 657, where it is given as an example of a word with an Ionic gen. in *-δος*. Schulze, in *Rheinisches Museum*, vol. 48 (1893), p. 252, compares the gen. **Κανδᾶτος**, vi. 87, and infers that the papyrus was written in Egypt; but forms in both *-τος* and *-δος* are found on inscriptions (Meister, p. 837).

Εὐβούλη. This name had an evil sound to Greek ears. Cf. Ar. *Thesm.* 808 (Schol.).

26. **μηδέν'**, i. e. *μηδένα*, 'warned her to let no one hear of it.' **εἶπε** = *monuit*; cf. v. 48 (*ἐρεῖς*).

27. **γυναῖκες.** Addressed as it were to the whole sex, for no one besides Metro is present.

αὕτη κτλ. 'This woman will one day be my undoing.' Eubule is meant, not Nossis, for the *βαυβὼν* was lent by Koritto to Eubule.

28. **λιπαρεῦσαν ᾐδέσθην.** 'Yielded to her importunity.'

29. **πρόσθεν ἢ αὐτὴ χρήσασθαι.** 'Before I had used it myself.'

30. **εὕρημα.** Cf. *ἕρμαιον*, our 'godsend': Hdt. vii. 155; Eur. *Herakl.* 534.

31. **καὶ ταῖσι μὴ δεῖ**, i. e. *καὶ ἐκείναις αἷς μὴ δεῖ* (*δωρεῖσθαι*). For the use of *μὴ* in a relative clause with indefinite antecedent cf. Goodwin, *Gk. Gr.* 1428.

χαιρέτω κτλ. *πολλὰ* goes with *χαιρέτω*, *φίλη* with *τοίη*. 'I bid a long farewell to such a friend as this.'

For *πολλὰ χαίρειν* cf. Plat. *Phaidr.* 272 E; Eur. *Hipp.* 113.

33. **ἀθρείτω.** With this use of *ἀθρεῖν* = 'to look out for,' 'provide,' cf. *ἰδεῖν* in Soph. *Ai.* 1165, and Theokr. xv. 2 (*ὅρη δίφρον, Εὐνόα, αὐτᾷ*) quoted on v. 1.

τῇ μή, δοκέω, μέζον μὲν [ἢ] γυν[ὴ γρ]ύξω,
λάθοιμι δ', Ἀδρήστεια — χιλίων εὔντων
ἕνα οὐκ ἂν ὅστις λεπρός ἐστι προσδώσω.
ΜΗ. μὴ δή, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινὸς
ἔχ' εὐθύς, ἤν τι ῥῆμα μὴ σοφὸν πεύθῃ.
γυναικός ἐστι κρηγύης φέρειν πάντα.

34 Μηδόκεω Weil ΜΕΝΗ̣ΓΥΝΗ̣Γ. ΥΞΩ cum Η̣ΔΙΚΗΓΡΥΞΑ̣Ι superscr. m. rec. 2 P 36 ΕΝΑ cum paragrapho subscr. P ΛΕΠΡΟC, CA superscr. m. rec. 4 P ΠΡΟCΔΩCΩ, ΟΙΟΝ superscr. m. rec. 4 P 38 CΟΦΟΝ, ΚΑΛ. superscr. m. rec. 4 P: σοφὸν Stobaios *Flor.* 74. 14 ΠΕΥΘΗ̣Ι P

τἄλλα. As the proper object of *προσδώσω*, *v.* 36, is *ἕνα* (sc. *βαυβῶνα*), we must take *τἄλλα* as an adverb = 'for the rest,' 'but,' Lat. *ceterum*.

χρῆσθαι. Epexegetical with *προσδώσω*. So in Lat. *dare utendum*, in Plautus and Ter., = 'to lend.'

34. **τῇ κτλ.** 'To whom, I may, I am afraid, talk bigger than beseems a woman,' Headlam (*C. R.* 1893, p. 404).

For the use of *μή* with subj. in independent clauses (a colloquial idiom) v. Goodwin, *M. T.* § 265, and Appendix II (*ibid.*).

δοκέω. 'I wis'; cf. i. 10.

P apparently has the reading of my text in the first hand; but over *γυνη* is written *δικη*. Over *γρυξω*, which has been partially obliterated, is written apparently *γρυξαι* (or *γρυξω*). *δίκη γρύξαι* is an inferior reading, and is probably a conjecture corresponding roughly to the sense, 'more than is right (for a woman) to utter.' For *μέζον . . . γρύξω* cf. iii. 36 *μεῖζον . . . γρύξαι* (note). See also iv. 69 *εἰ μὴ ἐδόκουν τι μέζον ἢ γυνὴ πρήσσειν*.

35. **λάθοιμι δ', Ἀδρήστεια.** Cf. i. 35.

For *Ἀδρήστεια* cf. *οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοί*. See Herzog (*Koische Forschungen u. Funde*, p. 46) on the worship of Adrasteia in Kos.

χιλίων εὔντων κτλ. 'If I had a thousand I would not give her so much as an unsound one.' The reference is to *βαυβῶνες*, as is shown by *ἕνα*. Bücheler's note here is strange: '*εὔντων* non esse *si ego habeam sed quia illa habet quibus utatur* declaratur verbo *προσδοῦναι*.' But *προσδώσω* is simply 'give,' not 'give in addition'; cf. on ii. 88.

36. **ἕνα οὐκ ἄν**, i. e. *οὐδ' ἕνα ἄν*.

ὅστις λεπρός ἐστι = *τῶν λεπρῶν*. Over *λε* of *λεπρὸς* in P is written *σα*, i. e. *σαπρός*, which has every appearance of being a gloss on *λεπρός*: cf. *καλὸν* for *σοφόν*, v. 38, by the same hand (m. rec. 4).

For *ὅστις* = *ὃς* cf. iv. 12, and Schneider's *Callimachea* i. 170.

προσδώσω. This, the original reading of P, should be kept. For *ἄν* with the fut. indic. cf. Goodwin, *Gk. Gr.* § 1303; Stahl, *Quaest. Gramm.* p. 23; Richards, *C. R.* vi. 336 sqq. There are several passages where this construction undoubtedly occurs, and no correction is plausible, as Eur. *El.* 484; Ar. *Clouds* 465, *Birds* 1314 (in all nine times in Aristophanes). Over the last three letters of *προσδώσω* is written *οιον* or *οιην*, i. e. seemingly *προσδοίην*. This makes the syntax more normal; but there is no reason to doubt the construction of *ἄν* with the future ind.

For the use of *προσδοῦναι*, 'bestow,' Lat. *impertire*, Weil compares Eur. *Kyklops* 531; *Helena* 700. Contrast *πρόσδος* at iv. 94.

37. **μὴ δὴ κτλ.** Stobaios quotes this and the following two verses (*Floril.* 74. 14) as we have them. The proper name *Κοριττοῖ*, however, has been corrupted in his text into *κόρῃ τυ*.

τὴν χολὴν κτλ. Cf. Theokr. i. 18 (of the god Pan) *καί οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται*. Lucilius, *Sat.* xx. 4 *eduxi animam in primoribus naribus* (of an angry man). See also on iii. 3.

38. **σοφόν.** So P (first hand), corrected to *καλόν*, an inferior reading. Stobaios has *σοφόν*.

39. **κρηγύης.** Cf. on iv. 46. For the gen. with *ἐστί* cf. Goodwin, *Gk. Gr.* § 1094 (1).

ἐγὼ δὲ τούτων αἰτίη λαλεῦσ' εἰμί·
⟨ἣ⟩ πολλὰ τήν μευ γλῶσσαν ἐκτεμεῖν δεῖται.
ἐκεῖνο δ' οὗ σοι καὶ μάλιστ' ἐπεμνήσθην,
τίς ἔσθ' ὁ ῥάψας αὐτόν; εἰ φιλεῖς μ', εἶπον.
τί μ' ἐνβλέπεις γελῶσα; νῦν ὁρώρηκας
Μητροῦν τὸ πρῶτον; ἢ τί τἄβρά σοι ταῦτα;
ἐνεύχομαι, Κοριττί, μή μ' ἐπιψεύσῃ,
ἀλλ' εἰπὲ τὸν ῥάψαντα.
ΚΟ. μᾶ, τί μοι ἐνεύχῃ;
Κέρδων ἔραψε.
ΜΗ. κοῖος, εἰπέ μοι, Κέρδων;
δύ' εἰσὶ γὰρ Κέρδωνες, εἷς μὲν ὁ γλαυκός,
ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων·
ἀλλ' οὗτος οὐδ' ἂν πλῆκτρον ἐς λύρην ῥάψαι·

41 ἢ πολλὰ Kenyon: ΠΟΛΛΑ P: τὰ πολλὰ Bücheler 43 ЄΙ cum puncto super Є P ΙΠΟΝ cum accentu ^ super Ι P 45 post ΠΡѠΤΟΝ spatium 47 ΑΛΛΙΠΕ cum paragrapho subscr. P post ΡΑΨΑΝΤΑ spatium τί μοι Kaibel: ΗΜΟΙ P ЄΝЄΥΧΗ P 48 ЄΡΡΑΨЄ P, et deinde spatium 49 post ΚЄΡΔѠΝЄС spatium

40. **τούτων αἰτίη.** Cf. v. 14.

λαλεῦσα. 'By my prating.'

41. **⟨ἣ⟩ πολλά.** P begins the line with πολλά. Probably η has fallen out before π, as could easily have happened. Others read τὰ πολλά, taken as the object of λαλεῦσα in *v.* 40.

τήν μευ γλῶσσαν. In Attic the order would be τὴν γλῶσσάν μου: cf. on v. 7. This is the only place where γλῶσσα is used. Elsewhere (six times, including iii. 93) we find γλάσσα.

δεῖται = δεῖ. Cf. on i. 79. Blass does not admit that δεῖται can be equal to δεῖ, and he takes πολλὰ as the subject to δεῖται (= 'require'): 'many things call for my tongue to be cut out.' But cf. on iii. 54.

42. **ἐκεῖνο δ' οὗ κτλ.** See on *v.* 53. Metro resumes the topic which she began in *v.* 18.

44. **ὁρώρηκας.** See on iv. 77.

45. **Μητροῦν.** Cf. Δητοῦν, ii. 98; πειθοῦν, *v.* 75; Introd. ch. V (Grammar) A. v. 3rd declen. (e). 'Have you never set eyes on me before, or what does your coyness mean?'

τί τἄβρά σοι ταῦτα; i.e. τί ἁβρύνει;

46. **ἐνεύχομαι.** Hesychios has ἐνεύχεσθαι· τὸ δεόμενόν τινος τυχεῖν ἐξορῆσαι (= exorare) τὸν ἀξιούμενον.

Κοριττί from Κοριττίς, a side-form of Κοριττώ (cf. *v.* 12).

μή μ' ἐπιψεύσῃ. The construction ἐπιψεύδεσθαί τινα 'to deceive some one,' does not seem to be found elsewhere.

47. **τί μοι ἐνεύχῃ;** 'why do you urge me so hard?' in reference to ἐνεύχομαι *v.* 46.

48. **Κέρδων.** This name, derived from κέρδος, was applied to artisans of all kinds. It was transferred to Latin as *cerdo*. Martial uses it specially of a cobbler, *sutor cerdo* (iii. 16, 59, 99). Juvenal has it of craftsmen in general. See Mayor on Juvenal, *Sat.* viii. 182.

ἔραψε. So we must read for the sake of the metre. P has ερραψε.

κοῖος. For πότερος, with a touch of contempt.

50. **Κυλαιθίδος.** Thus accented, Κυλαιθίς is a woman's name. Others accent Κυλαίθιδος, the name of a man, Κύλαιθις. There is a similar ambiguity with regard to Καλαιθίδος, Theokr. v. 15. Blass gives the original meaning of Κυλαιθίς as 'with red eyelids.'

51. **οὐδ' ἂν πλῆκτρον κτλ.** 'Could not even stitch a plectrum to a lyre.' The plectrum was fastened to a long ribbon (Guhl and Koner, p. 200). This ribbon was stitched to the frame of the lyre.

ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων
τῆς Ἑρμοδώρου, τὴν πλατεῖαν ἐκβάντι,
ἦν μέν κοτ', ἦν τις, ἀλλὰ νῦν γεγήρακε·
τούτῳ [Κ̣υλ]αιθὶς ἡ μακαρῖτις ἐχρῆτο —
μνησθεῖεν αὐτῆς οἵτινες προσήκουσι.
ΚΟ. οὐδέτερος αὐτῶν ἐστιν, ὡς λέγεις, Μητροῖ.
ἀλλ' οὗτος οὐκ οἶδ' ἢ Χίου τις ἢ 'ρυθρέων
ἥκει, φαλακρός, μικκός· αὐτὸ ἐρεῖς εἶναι
Πρηξῖνον· οὐδ' ἂν σῦκον εἰκάσαι σύκῳ
ἔχοις ἂν [οὕτ]ω· πλὴν ἐπὴν λαλῇ, γνώσῃ
Κέρδων ὁτεύνεκ' ἐστὶ καὶ οὐχὶ Πρηξῖνος.
κατ' οἰκίην δ' ἐργάζετ' ἐνπολέων λάθρῃ —

52 ΟΙΚѠΝ, Є superscr. P 55 *Κυλαιθὶς* Blass: Κ̣Υ̣Λ̣ΑΙΘΙC P: *Πυμαιθὶς* Bücheler 56 ΜΝΗCΘЄΙЄΝ cum paragrapho subscr. P 60 ΙΚΑCΑΙC cum puncto super C alterum P 61 *οὕτω* Kenyon; post hoc verbum spatium 63 *κατ' οἰκίην* Rutherford: ΚΑΤΟΙΚЄΙΝ lineola apposita P

52. **τῆς συνοικίης.** See on iii. 47.

53. **Ἑρμοδώρου.** Cf. on *Ἕρμων*, v. 32.

τὴν πλατεῖαν ἐκβάντι. 'After you have left the street.' From *πλατεῖα* are derived Lat. *platea*, Fr. *place*, Ital. *piazza*.

With the dat. *ἐκβάντι* cf. *ἐν δεξιᾷ ἐσπλέοντι*, Thuk. i. 24, Goodwin, *Gk. Gr.* § 1172 (2). *ἐκβαίνειν* usually has the gen.: but cf. Eur. *H. F.* 82, Plato *Rep.* 461 B.

54. **ἦν μέν κοτ', ἦν τις, κτλ.** Cf. the proverbial *πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι*, and the Spartan *ἄμμες ποτ' ἦμες*, Zenobios ii. 92.

ἦν τις. 'He was of some worth;' cf. *κἠγών τις φαίνομαι ἦμες* (Theokr. xi. 79); *si vis esse aliquis* (Juvenal i. 74).

55. **[Κυλ]αιθίς.** This reading of the name is nearer to the traces in P than [*Πυμ*]*αιθίς*; v. on *v.* 50.

ἡ μακαρῖτις. Used like *μάκαρ* (Lat. *beatus*) of the dead. Cf. Theokr. ii. 70. The anapaest in the fourth foot is very rare in Herodas: but see iv. 95.

56. 'May her kinsfolk never forget her,' i. e. may the due sacrifices ever be offered at her grave. Neglect of such rights exposed the dead, as was generally believed, to great privations in the nether world (cf. Homer *Odyssey* xi). The piety of the prayer is in amusing contrast with the implication conveyed in *τούτῳ ἐχρῆτο*, viz. that *Κυλαιθὶς* was as bad as the speaker.

57. **ὡς λέγεις.** 'As you say,' i. e. 'as you suggest.' Metro had implied that the *Κέρδων* in question could not be either of those of that name known to her. There is no reason to read *οὓς* or *ὧν* for *ὡς*.

58. **οὐκ οἶδ' ἢ κτλ.** *οὐκ οἶδα* is parenthetical; *ἢ* . . . *ἢ* = *aut* . . . *aut*.

Χίου . . . 'ρυθρέων. For the gen. of place from which cf. Goodwin, *Gk. Gr.* § 1119. It has been suggested with some plausibility that we should read *ἠχ Χίου* = *ἢ ἐκ Χίου*. *'ρυθρέων* = *Ἐρυθρέων*.

59. **φαλακρός.** Cf. *v.* 76. Cobblers were usually represented as bald; see vii. 71. Compare also Plato *Rep.* 495 E *χαλκέως φαλακροῦ καὶ σμικροῦ* (Palmer).

αὐτὸ κτλ. Join *αὐτοπρηξῖνον*. The tmesis is striking.

For the sense 'none other than Prexinos' cf. Nossis, *A. P.* vi. 353 *αὐτομέλιννα τέτυκται· ἴδ' ὡς ἀγανὸν τὸ πρόσωπον*. So *αὐτοθαΐς* in Lukian, *Rhet. praec.* 13.

ἐρεῖς. Cf. on iv. 28.

60. **σῦκον κτλ.** Cf. the lines quoted by Cicero, *ad Att.* iv. 8. 2 *σύκῳ, μὰ τὴν Δήμητρα, σῦκον οὐδὲ ἓν | οὕτως ὅμοιον γέγονεν*. P has *ικασαις*, the optative being written inadvertently, as if it, and not *ἔχοις*, were the main verb after *οὐδ' ἄν*.

61. For the repetition of **ἂν** in *οὐδ' ἂν* . . . *ἔχοις ἄν*, cf. Goodwin, *Gk. Gr.* § 1312.

62. **ὁτεύνεκα.** Cf. on v. 20.

63. **κατ' οἰκίην.** So we should read; cf. vii. 125.

τοὺς γὰρ τελώνας πᾶσα νῦν θύρη φρίσσει —,
ἀλλ' ἔργ', ὁκοῖ ἔστ' ἔργα τῆς Ἀθηναίης·
αὐτῆς ὁρῆν τ[ὰς] χεῖρας, οὐχὶ Κέρδωνος
δόξεις· ἐ[γὼ] μὲν — δύο γὰρ ἦλθ' ἔχων, Μητροῖ —
ἰδοῦσ' ἀμί[λλ]ῃ τὤμματ' ἐξεκύμηνα·
τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεῦσι —
αὐταὶ γάρ ἐ[σ]μεν — ὀρθά, κοὐ μόνον τοῦτο,
ἀλλ' ἡ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρι', οὐχ ἱμ[άντες]· εὐνοέστερον σκυτέα
γυναικ[ὶ] διφῶσ' ἄλλον οὐκ ἀνευρ[ήσ]εις.
ΜΗ. *κῶς οὖν ἀφῆκας τὸν ἕτερον;*
ΚΟ. *τ[ί] δ' οὔ, Μητροῖ,*

66 *ὁρᾶν τὰς χεῖρας* Kenyon: ΟΡΗΝΤ . . ΧΙΡΑϹ P post ΧΙΡΑϹ spatium 67 *ἐγὼ μὲν* Bücheler, Blass: Є . . ΜЄΝ P 68 *ἀμίλλῃ* Blass: ΑΜΙ . . Η, cum spiritu aspero super Α P: *ἅμ' ἰλλῶς* Bücheler 70 *ἐσμεν* Jackson: Є . ΜЄΝ P: *εἶμεν* Herwerden 71 ΜΑΛΑΚΟΤΗϹ P; et post hoc vocab. et post ΥΠΝΟϹ spatia 72 *ἔρι' οὐχ ἱμάντες* Rutherford. col. 33 (*vv.* 73–91) sub finem discissa dum rursus consuitur, vel littera vel pars aliqua litterae nonnunquam periit (Kenyon) 73 ΓΥΝΑΙΚ . cum paragrapho subscr. P *ἀνευρήσεις* Headlam: ΑΝЄΥΡ . . ΙϹ P: *ἂν ἐξεύροις* Rutherford: *ἂν εὑρίσκοις* Bücheler 74 *τί δ' οὐ* Kenyon: Τ . ΔΟΥ P

P has *κατοικειν* with a marginal sign indicating that the line is corrupt. Translate 'he does business at home' (and not in the market, *κατ' ἀγορὰν ἐργάζεσθαι*), Headlam, *C. R.* xiii. 154.

ἐντολέων λάθρῃ. 'Selling (his wares) privily.' This is explained in the next verse to be due to fear of the tax-gatherers. But the character of the goods sold may have been an additional reason for secrecy.

64. For the *ἐπώνια* or duty on goods bought and sold v. Pollux vii. 15. Reinach, *Rev. d. Études grecq.* iv. 16, p. 365 note (1). The amount of the duty varied in different places: at Athens it was, according to Böckh, 1 per cent.: at Delos, uniformly 5 per cent.

65. The order of words is *ἔργα ἔσθ' ὁκοῖα ἔργα τῆς Ἀθ.* Cf. Theokr. xv. 79 *θεῶν τεχνάσματα φασεῖς*, and above on iv. 57.

66. **χεῖρας.** v. on iv. 72.

68. **ἀμί[λλ]ῃ κτλ.** 'Through desire my eyes nearly burst from their sockets.' *ἅμιλλα = ἔρως.* Cf. *ἅμιλλαν ἔρωτος*, Gorg. *Hel.* 5; *λέκτρων ἅμιλλα*, Eur. *Hipp.* 1141. *ἐκκυμαίνειν* (*τὰ ὄμματα*) is a strong expression for *ἐκβάλλειν*: cp. iv. 64 *ἐκβαλοῦσι τὰς κούρας*, of the covetous gaze of a thief. See on *ἐκύμηνε*, i. 56.

69. **βαλλία.** Cognate with *φαλλός*, perhaps a Macedonian form of the latter; cf. *Βερενίκα* for *Φερενίκη*. Hesychios has *βάμβαλον· τὸ αἰδοῖον.*

οὕτως. With *ὀρθά* (*v.* 70).

70. **αὐταὶ γάρ ἐ[σ]μεν.** So *αὐτοὶ γάρ ἐσμεν*, 'we are alone,' Ar. *Acharn.* 504; cf. *Thesm.* 472. For *εἶμεν* (Ionic) cf. Brugmann, *Griech. Gramm.* § 316.

71. **ἡ μαλακότης ὕπνος.** Cf. Theokr. v. 51, xv. 125 *ὕπνω μαλακώτερα*, Verg. *Ecl.* vii. 45 *somno mollior herba*: Introd. ch. III (Theokritos and Herodas).

ἱμαντίσκοι. Perhaps small straps to fasten the *βαυβών*. They are soft as wool (*ἔρι' οὐχ ἱμάντες*).

73. **διφῶσα.** 'If you searched for him.' For *ἐξεδίφησας*, vii. 78, v. note *ad loc.*

ἀνευρ[ήσ]εις. Fut. of *ἀνευρίσκω*. We might also read *ἂν εὑρήσεις*, comparing *v.* 36 for *ἂν* with fut. indic.

74. **τὸν ἕτερον**, sc. *βαυβῶνα*. See *v.* 67.

τ[ί] δ' οὐ κτλ. 'What did I leave undone?' i.e. in order to procure it.

ἔπρηξα; κοίην δ' οὐ προσήγαγ[ο]ν πειθοῦν
αὐτῷ; φιλεῦσα, τὸ φαλακρὸν κ[α]ταψῶσα,
γλυκὺν πιεῖν ἐγχεῦσα, ταταλίζ[ο]υσα,
τὸ σῶμα μοῦνον οὐχὶ δοῦσα χρήσασθαι.
ΜΗ. ἀλλ' εἴ σε καὶ τοῦτ' ἠξίωσ', ἔδει δοῦναι.
ΚΟ. ἔδει γάρ, ἀλλὰ καιρὸν οὐ πρέποντ' εἶναι
ἤληθεν ἡ Βιτᾶτος ἐν μέσῳ δούλη·
αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα
τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν,
ὅκως τὸν ωὑτῆς μὴ τετρωβόλο[υ] κόψῃ.
ΜΗ. κῶς δ' οὗτος εὗρε πρός σε τὴν ὁδὸν ταύτην,
φίλη Κοριττοῖ; μηδὲ τοῦτό με ψεύσ[ῃ.

75 post ЄΠΡΗΞΑ spatium 76 post ΑΥΤѠΙ spatium post ΦΑΛΑΚΡΟΝ spatium 77 post ЄΓΧЄΥϹΑ spatium ταταλίζουσα Hicks: ΤΑΤΑΛΙΖ̣.ΥϹΑ P 78 ΤΟ cum paragrapho subscr. P 79 ΑΛΛΙ cum paragrapho subscr. P ЄΔΙ, Є altero superscr. P 80 ἔδει γὰρ ἀλλὰ ... εἶναι· Bücheler 81 ἤληθεν ἡ Crusius: ΗΛΗΘЄΝΓΑΡΗ P: ἦλθεν γὰρ Kenyon, Rutherford: ἤληθε δ' ἡ Meister 84 ΟΚѠϹ cum paragrapho subscr. P 86 ΦΙΛΗ cum paragrapho subscr. P

75. προσήγαγ[ο]ν. Cf. προσφέρειν: the idea is that of bringing siege-engines against a city-wall (μηχανὰς πόλει προσάγειν, Thuk. ii. 76).

πειθοῦν. Cf. on Μητροῦν, *v.* 45.

76. τὸ φαλακρόν. Cf. on *v.* 58.

77. γλυκὺν πιεῖν, sc. οἶνον. For the infin. with ἐγχεῦσα cf. Theokr. x. 53 τὸν προπιεῖν ἐγχεῦντα, Xen. *Kyr.* i. 3. 9; and see i. 81 δὸς πιεῖν, Lat. *da bibere*.

ταταλίζ[ο]υσα. See on i. 60. For the sense cf. Soph. Διονυσίσκος (the babe Dionysos playing with Seilenos) ἄνω φέρει | τὴν χεῖρα πρὸς φαλακρὸν ἡδὺ διαγελῶν (Crusius, *Rhein. Mus.* xlviii. 152).

78. For δοῦσα χρήσασθαι cf. on χρῆσθαι . . . προσδώσω, *v.* 33 sqq.

79. ἀξιοῦν takes a double accus., of the person and the thing (a neuter pronoun): cp. Lat. *postulo*, *rogo*.

80. ἔδει γάρ. 'Yes, I ought.'

καιρὸν οὐ πρέποντ' εἶναι = καιρὸν οὐ πρέποντα, accus. of time 'at an inauspicious moment'; cf. ὥρην, Hdt. ii. 2, and ἀωρίαν, Ar. *Acharn.* 23.

81. The time was inauspicious, for there was a third person present.

ἤληθεν. From ἀλήθω (ii. 20 n.) = ἀλέω. P has ηληθενγαρη unmetrically. Three courses are open to us: (1) to strike out γὰρ as due to the occurrence of this word in *vv.* 80, 82; (2) to strike out ἡ and write ἤληθε γὰρ for ἤληθεν γάρ; or (3) to write ἦλθεν γὰρ ἡ.

In favour of (1) or (2) as against (3) is ἤληθεν, which cannot well be a corruption of so common a word as ἦλθεν. Probably (1) is to be preferred, as the explanation of the corruption is very simple; had the scribe however found ηληθε γαρ, he would scarcely have corrupted this to ηληθεν γαρ η (two changes).

Βιτᾶτος. v. on *v.* 25.

82. ἡμέων. With τὸν ὄνον.

ἡμέρην κτλ. Cf. on *v.* 13.

83. τὸν ὄνον. 'The grindstone': μύλος ὀνικός.

σκωρίην πεποίηκεν. 'Has reduced it to powder.' σκωρία is 'offscourings,' 'refuse.'

84. 'Lest she should have to pay 4 obols to get her own sharpened.' Even such a small sum as 4 obols (6*d.*) she will save if she can. Cf. βίος τετρωβόλου· ἀντὶ τοῦ εὐτελές. For τετρωβόλο[υ], a gen. of price, cf. Goodwin *Gk. Gr.* § 1133. With κόπτειν = 'to sharpen' cf. Ar. *Wasps* 648 μύλην ἀγαθὴν καὶ νεόκοπτον, Blümner, *Technol.* i. 31 (Danielsson).

86. μηδὲ κτλ. Cf. *v.* 46.

ΚΟ. ἔπεμψεν αὐτὸν Ἀρτεμῖς ἡ Κανδᾶτ[ος
τοῦ βυρσοδέψεω τὴν στέγην σημήνασα.
ΜΗ. αἰεὶ μὲν Ἀρτεμῖς τι καινὸν εὑρήσει,
πρόσω πιεῦσα τὴν προκυκλίην θάμ[ν]ην.
ἀλλ' οὖν γ' ὅτ' οὐχὶ τοὺς δύ' εἶχες ἐγλῦσαι,
ἔδει πυθέσ[θ]αι τὸν ἕτερον τίς ἡ ἐγδοῦσα.
ΚΟ. ἐλιπάρεον, ὁ δ' ὤ[μ]νυ' οὐκ ἂν εἰπεῖν μοι·
ταύτῃ γὰρ ⟨ἴσθι⟩ καὶ ἠγάπησεν, ⟨ὦ⟩ Μητροῖ.
ΜΗ. λέγεις ὁδόν μοι νῦν πρὸς Ἀρτεμῖν εἶναι,

87 Ἀρτεμῖς Bücheler: Ἀρτεμεὶς W. Schulze Κανδᾶτος Blass: ΚΑΝ-ΔΑΤ̣.C P: Κανδᾶδος W. Schulze 88 ΤΟΥ cum paragrapho subscr. P 89 Α̣ΙΕΙ P ΕΥΡΗC̣Ι P 90 ΠΡΟΚΥΚΛΙΗΝ̣ P θάμνην Blass: ΘΑΜ. ΗΝ, cum ΤΗΝΕ̣ΝΕ.. superscr. ut videtur P 91 γ' ὅτ' primus agnovit Meister ἐγλῦσαι tuetur Blass 92 ΕΔΕΙ cum paragrapho subscr. P ἐγδοῦσα Blass: ΕΓ̣ΔΟΥCΑ P: ἐκδοῦσα Kenyon 93 ὤμνυ' Crusius: Ω. Ṇ Υ̣ΕΝ P: ὤμοσεν Hicks ΕΙΠΕΙΝ cum punctis super Ε et prius et posterius P in margine dextro Α superscr. Ν (ἄνω), in margine superiore verba haec exstant litteris minusculis m. rec. 1 scripta: ταυτηι γαρ και (vel ισθι) ηγαπησεν Μητροι, unde versum 94 ita dedimus: ταύτῃ γὰρ ἴσθι καὶ πονηρὸς ἦν Μητροῖ Bücheler 95 spatium post ΑΡΤΕΜΙΝ P

87. Ἀρτεμῖς. The quantity of the last syllable is long here: cf. *v.* 95 below, and also Μητρῖς Kaibel 241, 9. Blass and Bechtel consider that the spelling Ἀρτεμείς, which is often found on inscriptions as a woman's name, is only a way of indicating the length of the last syllable. Schulze, however, thinks that Ἀρτεμεὶς is a feminine form, Ἀρτεμεῖς, related to Ἀρτεμέας (Ἀρτεμῆς), also found on inscriptions, as feminines in -τις to masculines in -της. See *Rheinisches Museum*, vol. xlviii. 1893, pp. 252 sqq. Smyth, p. 636.

ἡ Κανδᾶτ[ος. The name of Artemis' father is Κανδᾶς. At vii. 29 we may read Κανδᾶτι (dative).

89. Cf. the proverbial ἀεὶ φέρει τι Λιβύη καινὸν κακόν: also ἀεί τι καινὸν ἡμέρα παιδεύεται, Eur. *fr.* 845.

90. 'Drinking deep of the pandar's draught,' i. e. gaining much profit from her skill as go-between. The last word in the verse seems to be θάμνην, from θάμνα (*Geop.* vi. 13) = wine from pressed grapes: Lat. *lora*. προκύκλιος is an adj. formed from προκυκλίς. Cf. the title of i. The letters above the text seem to be part of a gloss on θάμνην, perhaps τὴν ἐνέ[δραν]. Cf. δόλου καὶ ἐνέδρας πλήρης, Plato, *Laws* 908 D.

91. ἀλλ' οὖν γ' ὅτε κτλ. 'But at least (γε) . . . you should have asked.' Editors once read ἀλλ' οὖν τότε. ὅτε = 'seeing that,' *quandoquidem*.

ἐγλῦσαι. 'To buy,' this sense being derived from that of 'to ransom.' For the assimilation of the κ cf. Introd. ch. V (Grammar) A. i. *i*.

92. The order is τίς ἡ ἐγδ. τὸν ἕτερον. For ἐγδιδόναι, *locare aliquid faciendum*, 'to give an order,' cf. Plat. *Parm.* 127 A, Demosth. 522.

93. ἐλιπάρεον. To be scanned as four syllables, εο by synizesis being one syllable.

ὤ[μ]νυεν. Imperfect of ὀμνύω = ὄμνυμι: *Il.* xiv. 278.

For οὐ instead of μή after ὄμνυμι cf. Theokr. xxi. 59 (Cholmeley, *C. R.* x. 299).

94. ταύτῃ κτλ. This verse is omitted in the text, and added in a later hand at the top of the column. The writing is very careless, and the reading is not certain.

ταύτῃ . . . ἠγάπησεν. 'In this way did he love me,' i. e. see the extent of his love. On the importance of this line for the dating of the manuscript cf. Introd. ch. IV.

95. ὁδόν μοι κτλ., i. e. that I must now go to Artemis.

ὅκως ὁ Κ[έρ]δ[ω]ν ὅστις ἐστὶν εἰδ[ῶ ἐ]γώ.
ὑγίαινέ μ[ο]ι, [Κοριτ]τί· λαιμάττ[ει], χὤρη
ἡμῖ[ν] ἀφ[έρπειν] ἐστί.
ΚΟ. τὴν θύρην κλεῖσον
αὕτ[η σ]ύ, ν[εο]σσοπῶλι, κἀξαμίθρησαι,
αἱ ἀλ[ε]κτ[ορῖ]δες [εἰ σ]όαι εἰσί, τῶν τε αἱρέων
αὐτῇσ[ι ῥῖψο]ν. οὐ γὰρ ἀλλὰ πορθεῦ[σι
ὠρν[ι]θο[κ]λέ[π]ται, κἢν τρέφῃ τις ἐν κόλπῳ.

96 Κέρδων Kenyon εἰδῶ ἐγώ Kenyon: ΙΔ . . ΓΩ P: εἰδήσω Bücheler 97 Κοριττί Bücheler: . . . . . ΤΙ P λαιμάττει, χὤρη Crusius: ΛΑΙΜΑΤΤ ΙΧΩΡΗ P 98 ΗΜΙ . cum paragrapho subscr. P ἀφέρπειν Crusius. post ЄCΤΙ spatium 99 αὕτη σύ Rutherford, νεοσσοπῶλι Diels: ΑΥΤ . . ΥΝ . . CCΟΠΩΛΙ P κἠξαμιθρῆσαι Rutherford 100 αἱ ἀλεκτορῖδες Crusius: ΑΙΑΛ . ΚΤ . . . ΔЄC P εἰ σόαι Crusius: Ι . ΟΑΙ P 101 αὐτῇσι ῥῖψον Blass: ΑΥΤΗΙC . . . . . Ν P, et deinde spatium 102 ὠρνιθοκλέπται Headlam: ΩΡΝ . ΘΟ . ΛЄ . ΤΑΙ lineola apposita P

96. εἰδ[ῶ ἐ]γώ. The reading seems closer to the manuscript than *εἰδήσω*.

The text of the remaining verses is somewhat uncertain, owing to the manuscript being much worm-eaten.

97 sq. ὑγίαινε. A formula of taking farewell.

λαιμάττ[ει], sc. *ὁ ἀνήρ*, Theokr. xv. 147, where, as here, the ladies are taking farewell; *ὥρα ὅμως κεἰς οἶκον· ἀνάριστος Διοκλείδας*.

χὤρη = *καὶ ὥρη*. For *ὥρη ἀφέρπειν* cf. Theokr. xv. 26 *ἕρπειν ὥρα κ' εἴη*, Ar. *Acharn*. 393 *ὥρα 'στὶν ἄρα μοι . . . λαβεῖν*.

98. τὴν θύρην κλεῖσον. This is said by Koritto to a servant, whom she then instructs to count the chickens, or as we might say, 'the spoons.'

99. αὕτ[η σ]ύ. Cf. iv. 55.

ν[εο]σσοπῶλι. So Diels, and this word suits the traces in the manuscript better than *ᾠοπῶλι* (Crusius). For the scansion *νεοσσ-* cf. the spelling *νοσσιήν*, vii. 72.

κἀξαμίθρησαι. We should probably accentuate thus, not properispomenon. This form is an imperative (middle): cf. *κλεῖσον*. The middle *ἐξαριθμεῖσθαι* is quoted from Dion. Hal. v. 72. If we accentuate *ἐξαμιθρῆσαι*, we must take the aor. infin. as = imperative: cf. iii. 80, &c.

100. αἱ ἀλ[ε]κτ[ορῖ]δες. An Ionic feminine to *ἀλέκτωρ* = *ἀλεκτρυών*. For the ῖ in *-ῖδες* cf. on iii. 19.

[εἰ σ]όαι εἰσί. 'To see if their number is complete;' cf. Oppian, *Hal.* iv. 395, where a shepherd counts his sheep: *πεμπάζεται οἰῶν | πληθὺν εὖ διέπων εἴ οἱ σόα πάντα πέλονται*. I owe this quotation to Headlam (*C. R.* xiii. 155).

τῶν τε αἱρέων κτλ. 'Fling them some grain:' this is done so as to bring the fowls together, and thus facilitate counting. *αἱρέων* is partitive gen.: for *αἶραι* cf. Ar. *Frag.* 364.

101. οὐ γὰρ ἀλλὰ κτλ. 'For the bird-stealers will plunder out of one's very lap.' Cf. Lukian i. 93 (the complaint made by Sigma against Tau) *κίσσαν μου, λάλον ὄρνεον, ἐκ μέσων ὡς ἔπος εἰπεῖν τῶν κόλπων ἁρπάσας κίτταν ὠνόμασεν*. Birds, like other pets, were often kept by women *ἐν κόλποις* (*in sinu*): Headlam, l. c.

LADY VISITING SHOEMAKER

Vase-painting, black figures on red ground. Formerly in the Bourguignon Collection, Naples.
Baumeister, *Denkmäler*, III, fig. 1649.

VII

ΣΚΥΤΕΥΣ

ΜΗΤΡΩ ΚΕΡΔΩΝ ΓΥΝΗ

ΜΗ. Κέρδων, ἄγω [σ]οι τάσδε τὰς γ[υναῖκας·] τί
τῶν [σ]ῶν ἔχεις αὐτῇσιν ἄξιον δεῖ[ξ]αι
χειρῶν νοῆρες ἔργον ;
ΚΕ. οὐ μάτην, Μητροῖ,
ἐγὼ φ[ι]λῶ σε. ταῖς γυναιξὶν οὐ θήσεις
τὴν μέζον' ἔξω σανίδα ; Δριμύλῳ φωνέω

Tit. .ΚΥΤ.ΥϹ P
1 τὰς γυναῖκας· τί Blass: ΤΑϹΓ....... Τ Ι P: τὰς νέας εἴ τι Crusius: τὰς φίλας, εἴ τι Weil 2 δεῖξαι Kenyon: ΔΙ.ΑΙ P 3 ΧΕΙΡΕΩΝ cum paragrapho subscr. P post ΕΡΓΟΝ spatium ΜΗΤΡΙ vel ΜΗΤΟΙ ut videtur P 4 post ϹΕ spatium 5 sq. Δριμύλῳ Kenyon: ΔΡΙΜΥΛΩ P: Δριμύλ'; ὦ Bücheler Δριμύλῳ φωνέω πάλιν· verba ita distinxit Crusius (cf. v. 47): volgo Δ. φωνέω· πάλιν καθεύδεις

This piece describes a visit paid to Kerdon, the cobbler referred to in vi, by Metro and some friends. These ladies have come to see Kerdon's stock of shoes, which he displays with long descriptions of the excellence of his wares. Some purchases are made after much haggling, and Metro, for her services in introducing customers to Kerdon, is promised a pair of shoes for herself.

For the scene of this Mime v. Introd. to vi.

The action takes place throughout in Kerdon's workshop, which the ladies enter at the beginning of the piece. Blümner (*Philologus* li. 134) supposed that the scene is at first laid in front of the workshop, which they only enter at *v.* 55. But his arguments are successfully controverted by Crusius (*Philol.* lii. 519). Cf. on *vv.* 5, 12, 55, 123.

For a detailed study of the text of this Mime v. Diels, *Sitzungsberichte der König. Preuss. Akad. der Wissens.* 1892, i. 17–19.

The restoration of *vv.* 1–47 must be in part uncertain, the MS. being much damaged by worms. The title Σκυτεὺς is not legible in full, only .κυτ.υς being visible. A piece with the title Σκυτεὺς was written by Eubulos, who also wrote one named Πορνοβοσκός (cf. Introd. to ii): Hense, *Rhein. Mus.* 1895, p. 140. The cobbler was one of the standing characters of the farces of Magna Graecia: cf. on *v.* 39.

1. Κέρδων. Cf. on vi. 48.

τί κτλ., i. e. τί νοῆρες ἔργον τῶν σῶν χειρῶν; cf. Aisch. *Cho.* 231 ὕφασμα, σῆς ἔργον χερός.

3 sq. χειρῶν κτλ. For χειρῶν... ἔργον, χεῖρες was similarly used, iv. 72 (*q. v.*).

νοῆρες. 'Skilful.' Hesych. νοαρέως· νουνεχόντως.

οὐ μάτην κτλ. We may either take οὐ μάτην with ἐγὼ φιλῶ σε, 'I have good reason for liking you' (*merito te amo, bene facis*), or supply, with οὐ μάτην, ἄγεις from *v.* 1, 'you do not bring them in vain': ἐγὼ φιλῶ σε will then be 'I am much obliged to you.' The former way is preferable. Cf. on i. 66. Headlam compares Ter. *Eun.* 186; *Adelphi* 945.

5. τὴν μέζονα κτλ. The σανίς is a bench for the customers to sit down on. We find in scenes of this kind on vases the customers sitting: Schreiber,

πάλιν· καθεύδεις; κόπτε, Πίστε, τὸ ῥύγχος
αὐτοῦ, μέχρις τὸν ὕπνον ἐκχέῃ πάντα·
μᾶλλον δὲ τὴν ἄκανθα[ν] ὡς ἔχει κάλῃ
ἐκ τοῦ τραχήλου δῆσο[ν. — εἶ]α δή, [κέρκω]ψ,
κίνει ταχέως τὰ γοῦνα, [μ]έζον' [ἢ δεῖ σε
τ]ρίβειν ψοφεῦντα νουθ[ετηθέντ' ἐκ] τῶνδε;
ν[ῦ]ν ἔκ μιν αὐτὴν λε[. . . . . λαμπ]ρύνεις;
κ[νάψας δ' ἐγώ] σευ τὴ[ν κόν ν ἀπο]ψήσω.

col. 35 (*vv.* 8–25) blattarum tiniarumque opera male habita est 8 Fragm. 10 ad hunc locum rettulit Crusius ΑΚΑΝΘΑ̣ . P *ἁρμογῇ* Bücheler: *ἀγκύλῃ* Stadtmüller (sed v. infra) 9 *κέρκωψ* Bücheler: *μώλωψ* Diels: *ὕδρωψ* Palmer 10 *ἢ δεῖ σε* Crusius 11 *νουθετηθέντ' ἐκ τῶνδε* Headlam: ΝΟΥΘ.........Ṭ̣ΟΥΤΩΝΔЄ cum punctis super ΟΥ in vocab. ΤΟΥΤΩΝ ut ex *τούτων* fiat *τῶνδε*: *νουθέτημα γὰ τῶνδε* Bücheler 12 *λευκόπυγε* Crusius *λαμπρύνεις* Blass: . . . . Ṗ̣ΥΝΙϹ P 13 *κνάψας* Crusius: Κ. . . . ., cum Ψ vel Φ superscr. Ṗ ϹЄΥ P *τὴν κόνιν ἀποψήσω* Bücheler: *τὴν ἕδρην ἀποψήσω* Diels

Kulturhistor. Atlas, 62. 7; 88. 5. The bench is brought out from an inner room, where Kerdon's assistants work: hence *ἔξω*. Bücheler and others take *σανὶς* as a board with pairs of shoes, &c., enabling the ladies to inspect Kerdon's wares. But in that case the ladies are invited to sit down, at *v.* 14, without any seat having been prepared. The probable restoration of *vv.* 12, 13 is also in favour of *σανίς* = 'bench to sit on' (Crusius, *Philol.* lii. p. 520).

Δριμύλῳ. This slave and Πίστος are salesmen.

6. **καθεύδεις.** 'Are you asleep': cf. viii. 10 *καὶ σὺ Λάτμιον κνώσσεις*; Palmer takes *πάλιν καθεύδεις* together, and refers to Mr. Wardle's apostrophe of the fat boy in Pickwick.

κόπτε . . . τὸ ῥύγχος. 'Hit him on the mouth.' No doubt a vulgarism for *στόμα*: cf. on v. 41.

Πίστε. Cf. on *v.* 5.

7. **μέχρις . . . ἐκχέῃ.** Cf. on iii. 4. *ἐκχέῃ* is aor. not pres., as the other passages, cited on iii. 4, show.

8. **ἄκανθα[ν].** The meaning is doubtful. I suggest that *καλῃ* is from *κάλη* = *κήλη*, a hump on the back. Hence the meaning would be 'fasten his backbone (*ἄκανθα*) by the hump to his neck, just as he is (*ὡς ἔχει*).' A cord is apparently to be fastened to the hump on Drimylos' back, and then passed round his neck.

The readings *ἁρμογῇ*, &c. must now be abandoned, as a small fragment (no. 10) was seen by Crusius to fit the papyrus fibres in *vv.* 8–10.

9. **ἐκ τοῦ τραχήλου.** Usually *περὶ τὸν τράχηλον*. In Hdt. iv. 72 *ἔπειτεν ἐκ πασσάλων δέουσι* = 'fasten them to pegs.'

[κέρκω]ψ. 'A mischievous fellow, knave': Aischin. 33. 24.

10. 'Or must you rattle in even larger chains, and be brought to reason by these?' (holding up his fists). With **[μ]έζονα** supply *δεσμά*.

11. **τ]ρίβειν.** Cf. v. 62.

ψοφεῦντα. Cf. *collicrepidae cruricrepidae ferriteri mastigiae* (Plautus *Trinummus* 1022).

νουθ[ετηθέντ' ἐκ] τῶνδε, sc. *τῶν κονδύλων*: cf. *πληγαῖς νουθετεῖν*, Plato, *Laws* ix. p. 879 D; *κονδύλοις νουθετεῖν*, Ar. *Wasps* 254.

P. has *τούτωνδε*, i. e. the scribe began to write *τούτων*, found out his mistake, and deleted *ου* by points above the letters.

12. We may compare the scene at the beginning of vi, where the slave is polishing the *δίφρος*: cf. especially vi. 9, whence we may read **λαμπ]ρύνεις** in the text here.

13. At the end of the line *-ψησω* must be part of *ἀποψήσω*. Bücheler suggests *κήγωγ' ὑπέρ σευ τὴν κόνιν ἀποψήσω*: cf. *ἀπέψησας*, iv. 17. For the ι of *κόνιν* cf. Aisch. *P. V.* 1085; *Suppl.* 180.

ἔζεσ[θε, Μ]ητρ[ο]ῖ. Πίστ[ε, τὴν ἄνω ἀνο]ίξας
πυ[ρ]γῖδα — μὴ τὴν ὧδ[ε, τὴν ἄνω κείνη]ν —
τὰ χρήσιμ' ἔργα τοῦ τρ[έφοντος Κέρδων]ος
ταχέως ἔνεγκ' ἄνω[θεν. ἆ, μάκαρ Μητ]ροῖ,
οἷ' ἔργ' ἐπόψεσθ'. ἡσυχῇ [δ' ἐσάθρησ]ον·
τὴν ⟨σ⟩αμβαλού[χ]ην οἵ[γε. τοῦτ' ὁρῇ π]ρῶτον,
Μητροῖ· τέλεων ἄρη[ρεν εἰς τέλ]εων ἴχνος·
θηεῖσθε χὑμε[ῖ]ς, ὦ γυ[ναῖκες· ἡ πτέ]ρνη
ὁρῆθ' ὅπως πέπηγε χ[ὤτι σ]φην[ίσκ]οις
ἐξηρτίωται πᾶσα, κ[οὐ τὰ μὲν καλ]ῶς,

14 *ἔζεσθε Μητροῖ* Bücheler: ЄΖϹC...ΗΤΡ.| P *τὴν ἄνω ἀνοίξας* Bücheler 15 *τὴν ὧδε, τὴν ἄνω κείνην* Crusius: *τὴν ὧδε χὧδε νεύουσαν* Diels 16 *τοῦ τρέφοντος Κέρδωνος* Crusius: ΤΟΥΤΡ.............ΟC P: *τοῦ τρίτου κρεμαστῆρος* Diels 17 *ἄνωθεν* Blass *ἆ μάκαρ Μητροῖ* Headlam: *ἆ φίλη Μητροῖ* Crusius 18 *δ' ἐσάθρησον* dedi: *δ' ἐπάθρησον* Meister: *μὲν ἄθρησον* Bücheler: *δὲ πρόσμεινον* Blass 19 *τὴν σαμβαλούχην* Headlam: ΤΗΝΑΜΒΑΛΟΥΧΗΝ P *οἵγε, τοῦτ' ὁρῇ* Blass: ΟΙΓ........ P 20 *ἄρηρεν εἰς τέλεων ἴχνος* Diels: *ἄριστον ἰχνέων* Bücheler 21 *ὦ γυναῖκες· ἡ πτέρνη* Rutherford 22–25 hos versus novo fragmento auctos tractavit Kenyon (*Archiv für Papyrusforschung* Bd. i. 384) 22 *χὤτι σφηνίσκοις* Kenyon 23 *κοὐ τὰ μὲν καλῶς* Headlam, Bücheler

14. **ἔζεσ[θε Μ]ητρ[ο]ῖ.** Cf. on iii. 87.

15. **πυ[ρ]γῖδα.** A cupboard or press in which the goods are kept, Lat. *armarium*: cf. *πυργίσκος*, Aelian, *V. H.* ix. 13. 10. In Daremberg-Saglio, i. fig. 324, such a press is figured. It is 4 ft. high, 1¼ ft. broad, divided into compartments by horizontal partitions. For the *ῑ* of the derivative *πυργῖς* cf. on iii. 19 (Crusius, *Philol.* lii. p. 521).

τὴν ὧδ[ε]. 'This one here'; opposed to *τὴν ἄνω*, in the reading which I have adopted. For *ὧδε* in a local sense cf. ii. 98.

16. **τρ[έφοντος].** Cf. *v.* 44 *τρεῖς καὶ δέκ' οἰκέτας βόσκω* (according to the restoration by Crusius).

17. For **ἆ μάκαρ Μητροῖ** Headlam also proposes *ὀλβία Μητροῖ*.

18. **ἐπόψεσθε.** The subject is 'you and your friends': cf. *v.* 14 *ἔζεσθε Μητροῖ*. The restoration of the end of the line is uncertain. If -ON, which appears in the MS., be the end of an imperative (*ἐσάθρησον, πρόσμεινον*), the speaker must be supposed to address himself once more to Metro directly (otherwise *ἐσαθρήσατε*, &c.).

19. **⟨σ⟩αμβαλού[χ]ην.** Cf. *σαμβαλουχίδας* (*v.* 53): *i. q.* *σανδαλοθήκην*, the case in which each pair of shoes was enclosed. On the form in *-ούχη* instead of *-οῦχος* cf. Headlam, *C. R.* xiii. 155. Bücheler and Meister take *σαμβ.* to be a case containing several pairs of shoes. But from *v.* 51 it appears that each pair was brought out separately (*ἕτερον χἄτερον μάλ' ἐξοίσει* sc. *ζεῦγος*). The MS. has *αμβαλουχην*: but as the *σ-* in the borrowed word *σάμβαλον* (*σάνδαλον*) is elsewhere persistent we should probably add it here.

20. **τέλεων.** 'Perfect shoe fits perfect foot.' We may supply *ζεῦγος* with the first *τέλεων*; or else take *ἴχνος* twice in the sense (1) of shoe, (2) of foot. For *τέλεων* (= *τέλειον*) on Koan inscriptions see Bechtel (*Götting. Nachrichten*, 1890, p. 33). Michel, *Recueil d'Inscriptions grecques*, no. 717. 14 (*οἶες τρεῖς τέλεωι*). The form *τέλεως* is Ionic.

21. **[πτέ]ρνη.** Ionic for *πτέρνα*.

22. **[σ]φην[ίσκ]οις.** For the restoration of this word and of the following lines see Kenyon (*Archiv für Papyrusforschung*, i. 384). *σφηνίσκος* means apparently a wedge-shaped ornament, part of a V-pattern worked on the heel. The previous readings, *χαλκέοις ἥλοις* (Headlam), *χρυσέοις ἥλοις* (Crusius), must now be abandoned.

23. **ἐξηρτίωται,** 'is provided.' This

τὰ δ᾽ οὐχὶ καλῶς, ἀλλ᾽ ἀπα[ρ]τίσαι χ[ωλού]ς.
τὸ χρῶμα δ᾽ — οὕτως ὔμ[ι]ν ἡ Πα[λλὰς] δοίη
καὶ τἄλλ᾽ ὅσωνπ]ερ ἰχανᾶσθ᾽ ἐπαυρέσθαι —
οὐκ ἔστιν οὐδὲν ἄλ]λο τῷδ᾽ ἴσον χρῶμα·
οὐ λείρι᾽ οὔτ]ω κοὐδὲ κηρὸς ἀνθήσει·
τοῦ δέρματος μνέα]ς τρεῖς ἔδωκε Κανδᾶ[τι
ποιῶν ὁ Κέρδων] τοῦτο, κἤτερον χρῶμα
κ[άλλιον ἔστ᾽; — ὄμνυ]μι πάνθ᾽ ὅσ᾽ ἔστ᾽ ἵ[ρ]ά,
χ[ὡς κύνα μ᾽ ἀεὶ δεῖ] τὴν ἀληθ[είη]ν βάζειν,
κ[αὶ νῦν λέγοιμ᾽ ἂν] οὐδ᾽ ὅσον ῥοπὴν ψεῦδος·

24 *ἀλλ᾽ ἀπαρτίσαι χωλοὺς* Kenyon: ΑΛΛΑΠΑ.ΤΙCΑΙΧ....C P: 'lacuna inter A et T duo litteras capere possit' (Kenyon) 25 *ὔμιν* Bücheler *ἡ Παλλὰς* Kenyon 26 *καὶ τἄλλ᾽ ὅσωνπερ* dedi: *ζοῆς ὀκωσπερ* Crusius 27 *οὐκ ἔστιν οὐδὲν ἄλλο* Blass: *εὑρήσετ᾽ οὐδὲν ἄλλο* Crusius 28 *οὐ λείρι᾽ οὔτω* Diels, Crusius 29 *τοῦ δέρματος μνέας* Crusius *Κανδᾶτι* Kenyon: ΚΑΝΔΑ.. cum accentu ^ super A P: *Κανδᾶτις* Bücheler 30 *ποιῶν ὁ Κέρδων* Crusius 31 *κάλλιον ἔστ᾽;* dedi: *κοὐ λῷον ἦν* Crusius *ὄμνυμι πάνθ᾽ ὅσ᾽ ἔστ᾽ ἱρὰ* Blass: ΟCЄCΤΙΝΙΡΑ P 32 ....ΤΗΝΑΛΗ....Ν P *βάζειν* Blass: ΒΑΔΙΖЄΙΝ P *χὡς κύνα μ᾽ ἀεὶ δεῖ τὴν ἀληθίην βαύζειν* Diels: *χἠγεῖσθε μ᾽ ἀεὶ τὴν ἀληθίην βαύζειν* Bücheler 33 *καὶ νῦν λέγοιμ᾽ ἂν οὐδ᾽ ὅσον κτλ.* Diels

seems to be a *ἅπαξ λεγόμενον*. Elsewhere we find *ἐξαρτύειν*, *ἐξαρτίζειν*, in this sense.

κοὐ τὰ μὲν κτλ. For the construction of this clause cf. iv. 73 sqq.

24. **ἀλλ᾽ ἀπα[ρ]τίσαι χ[ωλού]ς.** 'Such as to make a lame man walk evenly.' This suggestion of Dr. Kenyon may be accepted as giving a satisfactory sense, and also conforming to the evidence of the MS. For *ἀπαρτίζειν* cf. Aisch. *Sept. c. Theb.* 374.

25. **οὕτως . . . δοίη.** Cf. on iii. 1.

26. **ἰχανᾶσθε** = 'desire' (*ἐπιθυμεῖτε*). The form in *ἰχ.*, not *ἰσχ.*, supports Dindorf's view (adopted by Leaf) that in the sense of 'desire' *ἰχανᾶν* (*ἰχανᾶσθαι*) is the correct form, and not *ἰσχανᾶν*. The genitive *ὅσωνπερ* goes *ἀπὸ κοινοῦ* with *ἰχανᾶσθε* (cf. Hom. *Il.* xxiii. 300 *μέγα δρόμου ἰχανόωσαν*) and *ἐπαυρέσθαι* (cf. Her. iii. 2). Bücheler proposed *βίου τε χὤν ἐριχανᾶσθ᾽*, taking this verb to be cognate with *ὀρέγεσθαι*, *ὀριγνᾶσθαι* (*v.* 37). But the line is thus left without a caesura.

28. **λείρια.** The lily is used in all languages as a symbol of whiteness. Wax is called *λευκὸς* by Theokr. (viii. 19); but as Headlam points out (*C. R.* xiii. 155) white shoes are spoken of as distinct from waxen. He quotes Vopiscus, *Aurelian* 49 *calceos mulleos* et cereos et albos *et ederaceos viris omnibus abstulit, mulieribus reliquit*; which passage also proves that among the Romans at any rate wax-coloured (yellow) shoes were worn chiefly by women. White shoes were usually worn by courtesans: Pollux vii. 92.

κοὐδέ = *οὐδέ*. The *καὶ* seems superfluous: cf. on iii. 17.

29. **τοῦ δέρματος.** 'For the hide.'

Κανδᾶ[τι]. v. on vi. 87. The subject to *ἔδωκε* is *ὁ Κέρδων* (*v.* 30). The shoemaker speaks of himself in the 3rd person: cf. i. 76 (note).

31. **κ[άλλιον ἔστ᾽;].** I propose to supply the missing words in this way; 'and is there a finer colour to be had?' If, with Crusius, we read *κοὐ λῷον ἦν*, we must take *κοὐ* as = *οὐ* (cf. *κοὐδέ*, *v.* 28).

ἵ[ρ]ά. For this word cf. i. 83 (*τῶν ἱρῶν*). *ἐστιν* in P is a mistake for *ἔστ᾽*. Bücheler reads *ἴα* at the end; but the *ῑ* in this word is not supported by any other passage. For *ὄμνυμι . . . ἱρά* cf. iii. 83.

32. **τὴν ἀληθ[είη]ν βάζειν.** Instead of the word *βάζειν* the scribe wrote *βαδίζειν*; we cannot detect any trace of his having deleted the letters *δι*.

33. **οὐδ᾽ ὅσον ῥοπήν.** *Ne tantillum quidem*. Cf. *οὐδ᾽ ὅσον*, Kallim. *Hymn to*

β[άζοντι τῷ Κ]έρδωνι μὴ βίου ὄνησις
κώ[νηΐ]ων γίνοιτο —· καὶ χάριν πρός με
φέροι ἔχις· οὐ γὰ]ρ ἀλλὰ μεζόνων ἤδη
ὤλλοι ῥαφῆες] κερδέων ὀριγνῶνται·
μακρὴν δ' ἐκείνων] τὰ ἔργα τῆς τέχνης ἡμῶν
ἄπεστι, πίσ]υγγος δὲ δειλαίην οἰζὺν
καὶ π]εῖναν [ἀντλ]έων νύκτα κἠμέρην θάλπω·
κοὐδέν τις] ἡμέων ἄχρι[ς] ἑσπέρης κάπτει,
χῶσαι βο]αὶ πρ[ὸς] ὄρθ[ρ]ον· οὐ δοκέω τό[σ]σον

34 *βάζοντι τῷ Κέρδωνι* Crusius 35 *κωνηΐων* Bücheler: *κωνειάτων* Crusius 36 *φέροι ἔχις·* Diels: *κύων φέροι· οὐ γὰρ κτλ.* Bücheler: *παῖς μὴ φέροι·* Crusius [1] 37 *ὤλλοι ῥαφῆες* Bücheler: *οἱ βυρσοδέψαι* Crusius 38 *μακρὴν δ' ἐκείνων* Diels: *μεῖον πονεῦντες·* Crusius ΤΑΕΡΓΑ P (Kenyon Addit.) 39 *ἄπεστι·* Diels: *ἔχουσι* Crusius *πίσυγγος* Blass: ... ΥΓΓΟΣ P 40 *καὶ πεῖναν* Crusius: ......ΙΝΑΝ P *ἀντλέων* Diels 41 *κοὐδέν τις ἡμέων* Headlam 42 *χῶσαι βοαὶ* Headlam

Apollo 37; Ap. Rhod. i. 290 (*οὐδ' ὅσον οὐδ' ἐν ὀνείρῳ*), ii. 181, 190. For the use of *ὅσον* (= Lat. *modo*) in affirmative sentences cf. Diph. 43. 14 *οὐδὲν ἡδέως* | *ποεῖ γὰρ οὗτος ἀλλ' ὅσον νόμου χάριν* ('merely for form's sake'), Ar. *Wasps* 213.

34. **β[άζοντι]**, sc. *ψεῦδος*: cf. ii. 102.

[Κ]έρδωνι. Cf. on *v.* 29. With the phrase **βίου ὄνησις** cf. Philemon 156 *γένοιτο σοι τέκνων ὄνησις*: Ar. *Thesm.* 469 *οὕτως ὀναίμην τῶν τέκνων*.

35. **κώ[νηΐ]ων.** *ὀνήια* is Ionic for *ὄνεια* (Homeric *ὀνείατα*). We might also read *κωνειάτων* or *κωνημάτων*.

καὶ χάριν κτλ. Diels' reading, though not quite satisfactory, seems the best that has been proposed so far; 'may a viper requite me'; an allusion to the well-known fable of the starved snake, which repaid its preserver by killing him. Bücheler reads *κύων φέροι*.

36. **[οὐ γὰ]ρ ἀλλά.** Cf. Ar. *Frogs* 58, 498. It is equivalent to 'for without doubt.'

37. **κερδέων.** Elsewhere *-εων*, in gen. pl. of stems in *-α-* or *-εσ-*, is a monosyllable: but *Πρηξιτέλεω* (from an *α*-stem) at iv. 23 has *εω* a dissyllable. Smyth, p. 348.

ὀριγνῶνται. Cf. on *v.* 26.

38–9. 'And they are far beneath my skill.' This reading (Diels) seems better than the other suggestions. *τὰ ἔργα* should probably be separated from *τῆς τέχνης* (*not* 'the results of their skill'). Kerdon would probably deny *τέχνη* to his rivals: cf. *v.* 118.

39. **[πίσ]υγγος.** 'Cobbler': a word used by Sappho. The *ι* is long. Cf. Alex. Aitolos, *ap.* Athen. 699 B, on Boiotos of Syracuse, a writer of burlesque, *ἔγραφε δ' ὡνήρ* | ...: *πισύγγους*.

40 sqq. On the restoration of this passage see Headlam, *C. R.* xiii. 156. *πεῖναν* is probable: if we read *ἀντλέων* we leave *θάλπω* without an object, unless *οἰζὺν καὶ πεῖναν* are governed, *ἀπὸ κοινοῦ*, by *ἀντλέων* and *θάλπω*. There is indeed a certain grim humour in taking these substantives with *θάλπω*; all that Kerdon has to keep warm is his misery and hunger (*θάλπω* = *foveo*).

41. **[κοὐδέν τις] κτλ.** 'And none of us eats a mouthful from morning to night.' The long hours and scanty remuneration of workmen in certain trades are a standing cause of complaint: cf. Lukian i. p. 703 f *ἐπορθρευόμενος τὰ πολλὰ τῶν ἔργων*: Plato, *Axioch.* 368 B *τοὺς χειρωνακτικοὺς ἐπέλθωμεν καὶ βαναύσους, πονουμένους ἐκ νυκτὸς εἰς νύκτα καὶ μόλις πορίζομένους τἀπιτήδεια*: also Lukian i. 642; Liban. ii. 75. 3; Cicero, *Tusc. Disp.* iv. 19. 44 *antelucana industria*.

42 sq. **[χῶσαι βο]αί κτλ.** 'And think of all the noises at dawn.' In *v.* 43 I have accepted Headlam's suggestion (*εὔπλευρ' ἣν βώσῃ*, Crusius). The reference is obscure: the *θηρία* may be dogs: cf. Theokr. xxv. 79.

τὰ Μικίωνος θηρί' εὐπ[ορεῖν φωνῆς.
κοὔπω λέγω, τρεῖς καὶ δέ[κ' οἰκέτας β]όσκω,
ὀτεύνεκ', ὦ γυναῖκες, ἀργ[ίης μοι ἔχθος,
οἵ, κῆν ὕῃ Ζεύς, τοῦτο μοῦ[νον ᾄδουσ]ι
'φέρ', εἰ φέρεις τι'· τἄλλα δ' ἀψ[όφως ἧ]νται
ὅκως νεοσσο[ὶ] τὰς κοχώνας θά[λ]π[ο]ντες.
ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δεῖται,
χαλκῶν δέ. τ[ο]ῦτ' ἦν μὴ ὔμιν ἁνδάνῃ, Μητρ[οῖ,
τὸ ζεῦγος, ἕτερον χἄτε[ρ]ον μάλ' ἐξοίσει,
ἔστ' ἂν νόῳ πεισθῆτε [μὴ λ]έγει[ν] ψεύδεα

43 **Μικίωνος** Crusius: ΜΙΚΡⲰΝΟϹ P *εὐπορεῖν φωνῆς* Headlam: *εὐπορεῖν κραυγῆς* Diels 44 *δέκ' οἰκέτας βόσκω* Crusius: ΔⲈ......... ỌϹΚⲰ P: *διηκόνους* Bücheler: *δέκ' ἐργάτας* Stadtmüller 45 ΟΤΟΥΝⲈΚ cum Ⲉ super Ο alterum scripto m. rec. P *ἀργίης μοι ἔχθος* Diels: *ἀργὸς οὐ σκυτεὺς* Bücheler 46 ΟΙ cum accentu gravi et spiritu aspero super Ο P ΖⲈΥϹ̣ P *τοῦτο μοῦνον ᾄδουσι* Crusius: *τοῦτό μου κατᾴδουσι* Bücheler 47 *δ' ἀψόφως ἧνται* Headlam: ΔΑΨ .....Ṇ ΤΑΙ P: *δαψιλέως κεῖνται* Headlam olim 48 ΟΠⲰϹ, Κ superscr. m. pr. P *κοχώνας θάλποντες* Jackson, Herwerden: ΚΗΧⲰΝΑϹΘΑ . Π̣ . ṆΤⲈϹ P 52 *ἔστ' ἂν νόῳ* Blass: ⲈϹΤΑΝṆỌϹ̣Ạ P (secundum Blass)

43. **Μικίων** is a name found in Kos (P.-H. 383. 3, p. 271). Also in Alexis, *C. Gr.* iii. 415 (Meineke): Crusius, *Unters.* p. 135.

44. **κοὔπω λέγω.** 'I haven't done yet': there is more to come. Kerdon now inveighs against the idleness of his workmen. With **οἰκέτας βόσκω** (Crusius) cf. Ar. *Lys.* 1204; *Wasps* 708, 720.

45. 'Because I have a horror of idleness': i.e. Kerdon has pushed his trade by his energy until he has a large staff of assistants. We might also read (at the end) *ἄχθος*: 'because I have a dead-weight of idleness,' i.e. his slaves: cf. *ἐτώσιον ἄχθος ἀρούρης* (Homer).

46. **κῆν ὕῃ Ζεύς.** Homer has *Ζεὺς ὗε*, *Il.* xii. 25; cf. *Od.* xiv. 457; Hes. *Op.* 486. The *ῠ* of *ὕῃ* is abnormal. Contrast *θύω*, ii. 72, iv. 13, vi. 10.

τοῦτο κτλ. 'Have this as their constant refrain.' Cf. Lat. *decantare*.

47. **φέρ', εἰ φέρεις τι.** 'Whatever you give, give quickly'; a formula expressive of importunity: cf. *age, si quid agis*, Plaut. *Mil. Gl.* 215, *quin datis si quid datis*, *Casina* 717; also *fac si facis*, Martial i. 46. 1.

τἄλλα δέ. 'Otherwise they sit snug and silent,' i.e. except when they are clamouring for food. Cf. Ap. Rhod. ii. 1085 *κονάβον τεγέων ὕπερ εἰσαΐοντες ἧνται ἀκήν* (Headlam). The reading *δαψιλέως* ('warmly') made asyndeton between the two clauses.

48. **ὅκως νεοσσο[ὶ] κτλ.** 'Like young birds in the nest keeping their tails warm,' i.e. never stirring from their place.

τὰς κοχώνας θά[λ]π[ο]ντες. Cf. on i. 37. P has *κηχωνας*. Cf. the reading of P at vii. 110 (*ηδηνης* for *ηδονης*). For *κοχώνας* cf. Ar. *Knights* 422. The word was used by Eubulos: cf. Introd. to this Mime.

49. **φασὶν** indicates that the expression here is proverbial: cf. i. 78. 'We must not take words but hard cash to market.' **χαλκῶν** comes as a surprise for *ἔργων*: cf. Suidas ii. 1216 *οὐ λόγων ἀγορὰ δεῖται Ἑλλάδος ἀλλ' ἔργων*, which is, however, explained as referring to boastful persons. Plaut. *Capt.* 472 *verba sine pecu et pecunia*.

51. **ζεῦγος.** 'A pair.'

χἄτε[ρ]ον μάλ'. 'And yet another': cf. *ἄλλος πύργος . . . καὶ ἕτερος μάλα ἐπὶ τούτῳ*, Hdt. i. 181.

With **ἐξοίσει** sc. **Πίστος**, cf. on *v.* 19.

52. **νόῳ πεισθῆτε.** So we should probably read with Blass, but the word before *πεισθῆτε* is uncertain.

Κέρδωνα. τάς μ[οι σ]α[μβα]λουχίδας πάσας
ἔνεγκε, Πίστε· δεῖ μάλιστ' ἰνηθείσας
ὑμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον.
θήσεσθε δ' ὑμ[εῖς τὰ] νέα τ[α]ῦτα, παντοῖα·
Σικυώνια, Ἀμβρακίδια, νο[σ]σίδες, λεῖαι,
ψιττάκια, κανναβίσκα, βαυκίδ[ες], βλαυττία,

53 *μοι* Blass : *μὲν* Bücheler *σαμβαλουχίδας* Bücheler : .....ΛΟΥΧΙΔΑC **P** 54 *δεῖ μάλιστ' ἰνηθείσας* Crusius[1] : ΔΙΜΑΛΙCΤΑΛΙΝΗΘΕΙCΑC (secundum Kenyon) **P** : *μάλιστ' αἰνηθείσας* Meister 56 ΘΗCΕCΘΕ **P** : *θηεῖσθε* Bücheler *τὰ νέα ταῦτα* Bücheler : *γένεα ταῦτα* Rutherford 57–61 spatiis inter se distincta sunt verba singula vel verborum paria 57 CIKYNIA, cum ω superscr. m. pr. **P** *λεῖαι*] *Χῖαι* Headlam 58 *ψιττάκια* Rutherford : ΨΙΝΤΑΚΑΙΑ **P** : *ψιττάκεα* Bücheler ΒΛΑΥΤΙΑ, Τ altero superscr. **P** : *βλαῦτται* Rutherford

53. **Κέρδωνα.** Cf. on *v.* 34. The position of the word in the verse and the stop after it add to the emphasis.

[σ]α[μβα]λουχίδας. Cf. on *v.* 19. The termination occurs in *κερουχίδες*, Theokr. v. 145.

πάσας. Kerdon decides to dazzle his customers by displaying all his dainty wares at once. The effect of these spread out before them is increased by the 'patter-verses' 57–61.

54. **ἰνηθείσας.** 'Emptied': from *ἰνάω*, an Ionic word used by Hippokrates in a medical sense. It is used tropically here. Meister reads *αἰνηθείσας* = *aufgerüttelt*, 'stirred up,' by Kerdon's display of shoes. The MS. reading seems to contain *λινηθείσας*, from *λινᾶν*, to catch in a net. But the anapaest in the fifth foot is a difficulty.

55. **ἀπελθεῖν . . . εἰς οἶκον.** 'Depart to your homes,' not of course 'enter my shop.' It is impossible that there should be a change of scene here : cf. Introduction to this Mime.

56. **[τὰ] νέα.** The use of the article with *οὗτος* (v. on i. 61) is in favour of this reading as against *γένεα*. The objection raised by Meister to *γένεα*, viz. that *εα* must be scanned as a dissyllable, has lost some of its weight from viii. 71 (*τὰ μέλεα* at the beginning of a line).

57 sqq. The irregularities in the metre of *vv.* 57–60 are due to the rarity of some of the words used : also the frequent resolutions give a more rapid effect.

For the various kinds of shoes cf. Becker-Göll, *Charikles* iii. 270.

Σικυώνια. Named among a list of sandals worn by women in Pollux vii. 93–4. Hesychios also has the word. The anapaest in the first foot is due to the proper name : cf. iv. 5, 6, 9.

Ἀμβρακίδια. Pollux l. c. has *Ἀμβρακίδες*. This is the only case in Her. where the third foot is a tribrach without caesura after its first syllable.

νο[σ]σίδες. Pollux l. c. and Hesychios. It is probably connected with *νεοσσός* (cf. *νοσσιήν*, *v.* 72) and has nothing to do with the *Νοσσὶς* of vi. 20 or the poetess of that name.

λεῖαι. Not an epithet of *νοσσίδες*, but a separate kind of shoe. Thukydides (ii. 97) uses *λεῖος* as the opposite of *ὑφαντός*, 'embroidered.' Headlam would, however, read *Χῖαι* (ΧΕΙΑΙ for ΛΕΙΑΙ), referring to Hesychios, iv. p. 286.

58. **ψιττάκια.** Hesychios has *ψιττακίαν*. Pollux l. c. has *φιττακίδες* (*φ* for *ψ*). This kind of shoe was named from the colour, resembling a parrot : cf. *καρκίνια*, *v.* 60. For the dactyl in the first foot, forming part of a quadrisyllabic word, cf. iv. 81, 93 ; vi. 57.

καννaβίσκα. Hesychios gives *κανάβια* as a kind of shoe, named, no doubt, from the material of which it was made (*κάνναβις*, 'hemp').

βαυκίδ[ες]. Pollux l. c. gives *βαυκίδες*, also *βαυκίδια*, as an expensive shoe of a saffron colour. Hesychios also has *βαυκίδες*.

βλαυττία. A kind of sandal, cf. Pollux vii. 87 (*βλαύτη*). Hesychios has *βλαύτη*, *βλαυτία*. The synizesis in the last foot is unexampled.

ʼΙωνίκʼ, ἀμφίσφαιρα, νυκτιπήδ[ηκ]ες,
ἀκροσφύρια, καρκίνια, σάμβαλʼ, ʼΑργεῖα,
κοκκίδες, ἔφηβοι, διάβαθρα· ὧν ἐρᾷ θυμὸς
ὑμέων ἑκάστης εἴπατʼ· ὡς ἂν αἴσθοισθε
σκυτέα γυναῖκες καὶ κύνες τί βρώζουσιν.
ΓΥ. κόσου χρεΐζεις κεῖνʼ ὃ πρόσθεν ἤειρας
ἀπεμπολῆ⟨ν τὸ⟩ ζεῦγος; ἀλλὰ μὴ βροντέων
αὐτὸς σὺ τρέψῃς μέζον εἰς φυγὴν ἡμέας.
ΚΕ. αὐτὴ σὺ καὶ τίμησον, εἰ θέλεις, αὐτὸ
καὶ στῆσον ἧς κοτʼ ἐστὶν ἄξιον τιμῆς·

59 νυκτιπήδηκες Kenyon 61 ЄΡΑ P 62 εἰπάτωσαν· αἴσθοισθε Blass 63 CΚΥΤϾΑ cum paragrapho subscr. P: σκύτεα, γυναῖκες· καὶ κύνες τι βρώζουσιν Blass 65 ἀπεμπολῆν τὸ ζεῦγος Meister: ΑΠЄΜΠΟΛΗΖЄΥΓΟC P: ἀπεμπολῆσαι ζεῦγος Jackson post ΖЄΥΓΟC spatium

59. **Ἰωνικά.** Nothing seems to be known of this shoe.

ἀμφίσφαιρα. So in Hesychios = 'laced boot,' or 'buskin.' Pollux l. c. has *ἀμφίσφυρα*.

νυκτιπήδ[ηκ]ες. Pollux l. c.

60. **ἀκροσφύρια.** Pollux l. c. Hesychios has *ἀκρόσφυρα*.

καρκίνια. Cf. on *ψιττάκια*, *v.* 58. Pollux (vii. 90) in this sense has *καρκίνοι*, which he quotes from Pherekrates.

σάμβαλʼ, ʼΑργεῖα. Cf. on *σαμβαλούχη*, *v.* 19. It is possible that *ʼΑργεῖα* is an epithet of *σάμβαλα*: but Hesychios has *ʼΑργεῖα· ὑποδήματα πολυτελῆ γυναικεῖα*: so I have separated the two words by a comma.

61. **κοκκίδες** (not elsewhere in this sense) are named from their scarlet colour (cf. *κόκκος*).

ἔφηβοι. Not found elsewhere in this sense.

διάβαθρα. Pollux l. c. and Hesychios. Pollux tells us that the *διάβαθρον* could be worn by men as well as women.

62. **ὡς ἂν αἴσθοισθε.** Attic syntax would require *αἴσθησθε*, whence Blass proposed to read *εἰπάτωσαν· αἴσθοισθε*. But cf. Monro, *H. G.* § 306, on *ὡς ἂν* (*κεν*) with optat. after a primary tense, denoting that the consequence is not immediate or certain. Cf. e. g. *Od.* xxiii. 134 *ἡγείσθω φιλοπαίγμονος ὀρχηθμοῖο | ὥς κέν τις φαίη γάμον ἔμμεναι ἐκτὸς ἀκούων*.

63. **σκυτέα κτλ.** 'How ladies and dogs devour the substance of the cobbler'; the ladies by buying his goods at low prices (or simply, by emptying his shop), the dogs by eating the leather. For the latter idea cf. Lukian, *Adv. ind.* 25 *οὐδὲ γὰρ κύων ἅπαξ παύσαιτʼ ἂν σκυτοτραγεῖν μαθοῦσα*, Horace, *Sat.* ii. 5. 83.

Some would read *σκύτεα*, the acc. plur. of *σκῦτος*. There is, however, more point in the word if it is the acc. sing. of *σκυτεύς*. Kerdon says in mock dismay, 'see how you ladies prey upon me.' *βρώζω* is cognate with *βιβρώσκω*.

64. **χρεΐζεις.** Cf. i. 49.

ἤειρας. From *ἀείρω*, Attic *αἴρω*.

65. **ἀπεμπολῆ⟨ν τὸ⟩ ζεῦγος.** So we should read with Meister, not *ἀπεμπολῆσαι ζεῦγος*. The article cannot be dispensed with: v. on i. 61.

βροντέων. *μέζον* (*v.* 66) is to be taken with this, 'thundering too loud,' i. e. naming too high a price: for the metaphor cf. Ar. *Clouds* 394; *Wasps* 671.

66. For the separation of *μέζον* from *βροντέων* cf. Introd. ch. V (Grammar) B. 10; Ar. *Thesm.* 811 *οὐδʼ ἂν κλέψασα γυνὴ ζεύγει κατὰ πεντήκοντα τάλαντα | εἰς πόλιν ἔλθοι τῶν δημοσίων* (where *τῶν δ.* goes with *τάλαντα*, and *ζεύγει* with *ἔλθοι*).

67. **τίμησον . . . αὐτό.** 'Make an offer for it.'

68. **στῆσον.** 'Fix the price.' We should supply an accus. *τιμὴν* from *τιμῆς*.

εἰ τοῦτ' ὀκνεῖς γὰρ οὔ σε ῥῆδι' ὧς κρῆναι.
δεῦτ' ὦν, γύναι, τὠληθὲς ἢν θέλῃς ἔργον,
ἐρεῖς τι, ναὶ μὰ τήνδε τὴν τεφρὴν κόρσην,
ἐφ' ἧς ἀλώπηξ νο[σ]σιὴ[ν π]εποί[η]τ[αι,
τάχ' ἀλφιτηρὸν ἐργαλ[εῖ]α κινεῦσι·
Ἑρμῆ τε κερδέων καὶ σὺ Κερδίη Πειθοῖ,
ὡς ἤν τι μὴ νῦν ἧμιν ἐς βόλον κύρσῃ,
οὐκ οἶδ' ὅκως ἄμεινον ἡ χύτρη πρήξει.

69 ΙΤΟΥΤΟΚΝΙϹΓΑΡ ut videtur P: ὁ τοῦτο λῶν γὰρ Blass: ὁ τοῦτ' ἐῶν Meister οὔ σε ῥῆδι' ὧς κρῆναι dedi: ΡΗΙΔΙѠϹ. ΡΗΝΑΙ ut videtur P: ῥηδίως ῥινᾷ Blass 70 δεῦτ' ὦν Blass: ΔΕΥΤΕѠΝ P: σκυτέων Bücheler 72 νοσσιὴν πεποίηται Headlam: ΝΟ.ϹΙΗΝ.ΕΠΟΙ.Τ.. P 73 ΤΑΧ lineola apposita P ἐργαλεῖα Diels: ΕΡΓΑ.ΙΑ: ἔργα θεῖα Meister: ἔργα καλὰ Bücheler 76 ΟΥΚ cum paragrapho subscr. P ἡ κύρτη Blümner

69. 'If you object to this, it is not easy to conclude a bargain so.' The remains suit ιτουτοκνις better than οτουτεων (Kenyon). κρῆναι is from κραίνω.

ῥῆδια for ῥῄδιον is an Ionic usage.

70 sqq. δεῦτ' ὦν. For δεῦτε cf. on iv. 11. It is here followed by a singular. 'If you would have a sound specimen of cobbler's work you must name a price that will repay the craftsman.'

τὠληθὲς . . . ἔργον. 'The proper kind of work.'

Bücheler translates τὠληθὲς by *re vera*, taking it with θέλῃς.

71. ἐρεῖς with ἀλφιτηρόν τι. 'You must name a price that means bread and butter to the shoemaker.'

ναὶ μά. Cf. i. 66.

τὴν τεφρὴν κόρσην. 'My grey temples.' Kerdon swears by his grey hairs now growing thin (72). Baldness was regarded as characteristic of his trade: cf. on vi. 58.

72. 'On which a fox has made his lair.' ἀλώπηξ is used for ἀλωπεκία, a skin-disease producing baldness. The metaphor is kept up in the words νοσσιὴν (= νεοσσιὴν) πεποίηται.

There is a striking parallel to this passage in a phrase of Kallimachos, *Hymn* iii. (to Artemis) 78 f. ὡς ὅτε κόρσῃ | φωτὸς ἐνιδρυθεῖσα κόμην ἐπενείματ' ἀλώπηξ. We have κόρσῃ and ἀλώπηξ in each passage: and ἐνιδρυθεῖσα in Kallim. bears a meaning similar to νοσσιὴν πεποίηται in H. (for other parallelisms between Kallim. and H. cf. Introd. ch. III). Crusius thinks that the expression is laboured in Kallim., natural in H. But it is not safe to conclude anything as to relative indebtedness from this passage: Olschewsky, *Langue et Métrique d'Hérodas*, p. 74 (who however misstates the argument of Crusius).

73. τάχ' ἀλφιτηρόν. 'Something that may give bread,' as we speak of 'a living wage.' For the use of ἄλφιτα = 'daily bread' cf. Ar. *Plutus* 219.

ἐργαλ[εῖ]α κινεῦσι. 'To those who wield tools,' i.e. workmen. The old reading was ἔργα καλὰ κ. (ἔργα θεῖα Meister).

74. Ἑρμῆ . . . κερδέων. Hermes was the god of gain, as his titles κερδῷος, κερδέμπορος indicate.

For the gen. κερδέων, instead of an epithet κερδῷε, cf. ἄστρων εὐφρόνη (Soph. *El.* 19) = εὐφρόνη ἀστερόεσσα. The word κερδέων, like Κερδίη, is chosen with reference to Κέρδων. The cobbler speaks as to his patron saints in an aside. Bücheler seems to take κερδέων as a pres. participle (= κερδῷε).

Κερδίη Πειθοῖ. 'Persuasion,' Lat. *Suada*, *Suadela*, the goddess of plausibility.

We must supply εὐμενεῖς ἐστέ or the like.

75 sq. 'If something fall not into my net, I know not how my pot is to fare better than before.' Unless he can catch something in his net, Kerdon must go hungry. The metaphor is taken from a fisherman with a casting-net (βόλος): cf. Theokr. i. 40.

76. ἄμεινον. 'Better' than before, or 'tolerably well,' *paullo melius*.

ΓΥ. *τί τονθορύξει κοὐκ ἐλευθέρῃ γλάσσῃ*
τὸν τῖμον ὅστις ἐστὶν ἐξεδίφησας;
ΚΕ. *γύναι, μιῆς μνῆς ἐστιν ἄξιον τοῦτο*
τὸ ζεῦγος, ἢ ἄνω σ' ἢ κάτω βλέπειν· χαλκοῦ
ῥίνημ' ὃ δή κοτ' ἐστὶ τῆς Ἀθηναίης
ὠνευμένης αὐτῆς ἂν οὐκ ἀποστάξαι.
ΓΥ. *μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,*
πέπληθε δαψιλέων τε καὶ καλῶν ἔργων.
φύλασσε κά[ρψ]ας αὐτά· τῇ γὰρ εἰκοστῇ

77 ΤΟΝΘΟΡΥΞΕΙ, C superscr. P (Kenyon): *τονθορύξει* Blass 78 ΤΟΝΤΙΜΟΝ cum paragrapho subscr. P 82 ωΝΕΥΜΕΝΗC cum paragrapho subscr. P 85 *κάρψας* Crusius: ΚΑ..ΑC P: *κάψας* Meister

χύτρῃ. χ is corrected to κ in P. The original may have been *κύθρῃ*, the Ionic form.

77. **τονθορύξει.** Cf. on vi. 7. It is probably 2nd sing. fut. middle of *τονθορύζω*. Blass, however, takes it as dat. of *τονθόρυξις*, 'mumbling.'

ἐλευθέρῃ γλάσσῃ. 'Openly,' without hesitation.

78. **τὸν τῖμον.** A side form of *τιμή*, used by Archilochos, *fr.* 64, and by Aischylos (*Cho.* 916).

ἐξεδίφησας; The aorist is used (*hortandi causa*) in the clause *τί οὐκ ἐξεδ.*, as in Attic; cf. Ar. *Lys.* 181, 906; Goodwin, *M. T.* § 62.

For *ἐκδιφᾶν* cf. *διφῶσα*, vi. 73. The compound verb = 'to bring to light' as the result of a search, *explicare*.

79. **μιῆς μνῆς.** The question is raised whether this is a mina of silver or of copper. If it is the former, the price asked for a pair of shoes (about £3 10*s*. of our money) seems exorbitant.

The ordinary price of shoes was about 2 drachmae; cf. Lukian iii. 297, 319, quoted by Headlam. But we are dealing in this Mime with ladies of a luxurious and pleasure-loving type: and we may either assume that the prices are suited to the purses of such a class, or else regard Herodas as exaggerating from his desire to satirize their extravagance. See Excursus II.

80–82. **ἢ ἄνω κτλ.** 'Whether you look up or down.' The woman had perhaps raised her eyes as though in mute appeal against the price asked by Kerdon. For the infinitive, used absolutely, cf. Hdt. iv. 50 *ἓν πρὸς ἓν συμβάλλειν*, and in Attic *ὅσον γέ μ' εἰδέναι*, Goodwin, *Gk. Gr.* § 1534.

χαλκοῦ κτλ. 'Not a farthing (lit. a brass filing) could be taken off the price, though Athena herself came to buy.' The price would not be lowered one farthing even for Athena, patron goddess of art and artists (cf. iv. 57, vi. 65); cf. *ἀπορρινήματα γάζης* (Daphitas *ap.* Strabo xiv. 647), *omne aurum cum ramento reddidi* (Plaut. *Bacch.* iv. 4. 29). Meister infers from *χαλκοῦ* that the prices here are based on the copper mina. But this conclusion is not necessary. *χαλκοῦ ῥίνημα* = something of insignificant value. *χαλκοῦ* is not to be pressed.

81. **ὃ δή κοτ' ἐστί** = *ὅτι δήποτε, ὁτιοῦν*.

82. **ἀποστάξαι** = *ἀπορρέοι*: cf. on vi. 6.

83. i.e. 'Naturally enough Kerdon has all these treasures still on his hands'; said sarcastically. No one wants the shoes when they cost so much.

στεγύλλιον = 'workshop,' Lat. *pergula*.

84. **πέπληθε.** For the use of the perfect cf. *πέπηγε*, *v.* 22.

δαψιλέων. 'Abundant,' cf. on *v.* 47.

καλῶν. The α in this word is long with one exception (*v.* 115). Hence the fifth foot is probably a spondee here.

85. **κά[ρψ]ας.** Hesychios gives *κάρψαι· ξηρᾶναι*. Hence *φύλασσε κάρψας* = 'keep them carefully' (dry them and keep them safe). This word is closer to the indications of the MS. than *κάψας* (*κάπτω*, Meister) or *κάγκάς* (Crusius[1]). The letters ... *ας* are clear at the end: hence *καλῶς* cannot be right.

τῇ ... εἰκοστῇ κτλ. We have seen (on iii. 53) that the twentieth day of each month was sacred to Apollo. The *γάμος* here referred to seems to be an

τοῦ Ταυρεῶνος ἡκατῆ γάμον ποιεῖ
[τ]ῆς Ἀρ[τακ]ηνῆς, κυποδημάτων χρείη.
τάχ' οὖν, τάλης, ἄξουσι σὺν Τύχῃ πρός σε,
μᾶλλον δὲ πάντως· ἀλλὰ θύλακον ῥάψαι,
τὰς μνέας ὅκως σοι μὴ αἱ γαλαῖ διοίσουσι.
ΚΕ. ἤν τ' ἡκατ⟨ῇ⟩ ἔλθῃ, μνῆς ἔλασσον οὐκ οἴσει,
ἤν τ' ἡ Ἀρτακηνή· πρὸς τάδ' εἰ θέλεις σκέπτευ.
ΓΥ. οὔ σοι δίδωσιν ἡ ἀγαθὴ Τύχη, Κ[έ]ρδων,
ψαῦσαι ποδίσκων ὧν Πόθοι τε κἤρωτες
ψαύουσιν; ἀλλ' εἶς κνῦσα καὶ κακὴ λώβη,

86 ἡκατῆ (= ἡ Ἑκατῆ) Bücheler 87 τῆς Ἀρτακηνῆς (ex *v.* 92) Kenyon: THCAP..ḲHNHC cum accentu ^ super syllabum ultimum P 88 TAX lineola apposita P ΤΑΛΗϹϹ̣Α̣Ξ̣Ο̣ΥϹΙ P 91 ΟΥΧΟΙϹΙ, K superscr. m. pr. P 92 HNTHI cum paragrapho subscr. P post ΑΡΤΑΚΗΝΗ spatium 93 sqq. alteri mulieri primus tribuit Meister: Metro volgo tribuuntur

ordinary marriage (Ἑκατῆ and Ἀρτακηνή being women so named), not a ἱερὸς γάμος (as if Ἑκατῆ were the goddess of that name and Ἀρτακηνή her daughter). The name Ἀρτακηνή is apparently derived from Ἀρτάκη, a fountain and district near Kyzikos. This does not prove (v. Introd. to this Mime) that the scene of vii is laid at Kyzikos. We find on a Koan inscription Ἑκαταία Φιλίππου (Herzog 12. 11).

86. **τοῦ Ταυρεῶνος.** We find a month Ταυρεών in the calendars of Ephesos, Kyzikos, Samos, Sinope, but not in that of Kos (v. Introd. to vi); Bischoff, *de fastis Graecc. antiquioribus*, pp. 396, 400; Fränkel, *Inschriften von Pergamon*, ii. nr. 268. D 35.

88. **τάλης.** v. on iii. 35.

σὺν Τύχῃ. Cf. *σὺν θεῷ* (*θεοῖς*) Ar. *Wasps* 1085; *Frogs* 1199.

The use of *σὺν* in Prose and Comedy is circumscribed within narrow limits, as in stereotyped expressions like the present; T. Mommsen, *Beiträge zu der Lehre von den gr. Präpositionen* (1895).

89. **μᾶλλον δὲ πάντως.** The woman affects to think that the *τάχα* of *v.* 88 is too cautious.

θύλακον ῥάψαι. 'Sew up your wallet,' in which Kerdon kept his money.

ῥάψαι is infin. for imperative, cf. iii. 80, or imperative middle, Ar. *Knights* 784.

90. **ὅκως . . . διοίσουσι.** The future indicative in final clauses after *ὅπως* (*ὡς*) is rare, and almost entirely confined to poetry; Goodwin, *Gk. Gr.* § 1366.

αἱ γαλαῖ. The *γαλῆ* was typical of thievishness; cf. Ar. *Peace* 1151, *Thesm.* 559; *ἁρπακτικώτερος γαλῶν*, Lukian, *Pisc.* 34. Of course the advice to Kerdon to see that the weasels do not scatter his minae is ironical. He is not likely to have many minae if he charges one for each pair of shoes.

91–2. Cf. on *v.* 85.

92. **πρὸς τάδε.** Like the Attic *πρὸς ταῦτα*, this phrase denotes an ultimatum: cf. Ar. *Acharn.* 659 (*πρὸς ταῦτα Κλέων καὶ παλαμάσθω κτλ.*), Aisch. *P. V.* 1062.

εἰ θέλεις. *S'il vous plaît.* Cf. *v.* 67, viii. 6.

σκέπτευ. *σκέπτομαι*, un-Attic in the present, for *σκοπῶ, σκοποῦμαι*. The Attic aor., however, is *ἐσκεψάμην*, formed from *σκέπτομαι*.

93. **ἡ ἀγαθὴ Τύχη.** This is commoner in the dat. *Τύχῃ ἀγαθῇ*, prefixed to decrees.

94. **ψαῦσαι.** The infin. is used, as *δίδωσί σοι = ἐᾷ σε.*

ποδίσκων. Dimin. of *πούς*, 'dainty feet.'

Πόθοι τε κἤρωτες. Cf. Catullus xiii. 11–12 *nam unguentum dabo, quod meae puellae | donarunt Veneres Cupidinesque.* Cf. also on i. 32 for another parallel to H. in Catullus (R. Ellis, *C. R.* v. 457). See Introd. ch. III.

95. **εἷς.** Cf. iii. 74.

κνῦσα κτλ. 'A plaguy fellow,' 'a paltry creature.' *κνῦσα*, Lat. *scabies*,

ὥστ' ἐκ μὲν ἡμέων *λισλεοσεω πρήξεις,
ταύτῃ δὲ δώσεις· κε[ῖ]νο τὸ ἕτερον ζεῦγος
κόσου; πάλιν πρήμηνον ἀξίαν φωνὴν
σεωυτοῦ.
ΚΕ. στατῆρας πέντε, ναὶ μὰ θεούς, φο[ι]τᾷ
ἡ ψάλτρι' (Εὐ)ετηρὶς ἡμέρην πᾶσαν
λαβεῖν ἀνώγουσ', ἀλλ' ἐγώ μιν [ἐχθα]ίρω,
κἢν τέσσαράς μοι δαρεικοὺς ὑπόσχηται,
ὁτούνεκέν μευ τὴν γυναῖκα τωθάζει
κακοῖσι δέννοις· εἰ [δέ σοί γ' ἐστ]ὶ χρείη,

96 ѠCT lineola apposita P ΗΜЄѠΝ P ΛΙCΛЄΟCЄѠ (vel ΝΟΛЄΟCЄѠ) ΠΡΗΞΙC P (Kenyon): ΑΙΟΛЄΟCЄѠ (Blass) 97 ΤΑΥΤΗΙΔЄ ΔѠCΙC P 98 post ΚΟCΟΥ spatium 99 CЄѠΤΟΥ primo omissum in marg. sinistro add. m. pr. P; in margine superiore CЄѠΥΤΟΥCΤΑΤΗΟ, cum litteris P post Η, Υ post Ο alterum superscr. (id est, σεωυτοῦ στατῆρας· οὕτω) 100 Εὐετηρὶς Rutherford 101 post ΑΝѠΓΟΥC spatium ἐχθαίρω Kenyon 102 ΔΑΡЄΙΚΟΥC P, sed cf. *v.* 122 104 ΔЄΝΝΟΙC, Ι superscr. m. pr. P

perhaps with an allusion to the ἀλώπηξ of *v.* 72.

κακὴ λώβη. For the concrete use of *λώβη* cf. *Il.* iii. 42 *λώβην τ' εἶναι καὶ ὑπόψιον ἄλλων*.

96. This line is corrupt, and is marked as such by a sign in the margin of P. The last word in the line is either *πρῆξις*, the substantive, or *πρήξεις*, 2nd sing. fut. of *πράττω*, *exigere*. *δώσεις* in *v.* 97 perhaps makes the latter view more probable. Adopting it we have to elicit from **λισλεοσεω* (or **νολεοσεω*) a neuter pl., in the sense of 'a very large price,' analogous to the Aristophanic *ψαμμακοσιογάργαρα* for example.

Reading *πρῆξις*, Bücheler suggests *ἄπλετος σέω πρῆξις*, *immensum est quod exigis*. But *σέω* is nowhere found as the gen. of *σύ*, which is either *σοῦ* or *σεῦ* (*σέω* = *σέο* ἡ Cr.) Also the letters before *λεοσεω* are either *λισ*, *νο* (Ken.) or *αιο* (Bl.) not *αν*.

97. **ταύτῃ.** Metro. The woman seems to guess that Metro is in league with the shoemaker (cf. *vv.* 127 sqq.).

98. **κόσου;** sc. *χρείζεις ἀπεμπολῆν* (*vv.* 64–5) or the like.

πρήμηνον κτλ. Cf. on vi. 8. 'Lift up (lit. fill out) an utterance worthy of yourself' = 'name once more an imposing price': said sarcastically.

99. v. above on *v.* 79.

φο[ι]τᾷ. 'Comes regularly': cf. on iii. 65.

100. **Εὐετηρίς.** P omits the diphthong at the beginning. Probably it is Eueteris that appears at the door, *v.* 122.

101 sq. **λαβεῖν ἀνώγουσα.** 'Urging me to take the money': we must supply *με* or *ἡμέας*. Kerdon then continues: 'But I hate her (and would not sell) though she,' &c.

τέσσαρας ... δαρεικούς. v. on *v.* 79, and Excursus II.

The spondee in the fourth foot is excused by the anomalous word *δαρεικούς*, cf. *vv.* 106, 122. We could, however, take *δαρεικοὺς* as a cretic, as it might have the second syllable short through common use: cf. *ζήτρειον* v. 32. At *v.* 122 P has *δαρικους*. Cf. Zacher (*Dissertt. Philolog. Halenses*, vol. iii). This form is found on inscriptions: *C. I. G.* 1511 (Tegea).

103. **ὁτούνεκεν.** Related to *ὁτούνεκα* as *ἕνεκεν* to *ἕνεκα*, it means 'because,' whereas *ὁτούνεκα* (*ὅτευν*.) usually = 'that.'

τωθάζει. 'Reviles': cf. Hdt. ii. 60. At Ar. *Wasps* 1362 it = 'to chaff.'

104. **δέννοις.** An Ionic word used in Hdt. ix. 107. The first hand in P has *δεννοις*, but this is corrected to *δεινοις*, plainly an unintelligent emendation. Cf. Archilochos 65 (Bergk) *ἓν δ' ἐπίσταμαι μέγα | τὸν κακῶς τι δρῶντα δέννοις ἀνταμείβεσθαι κακοῖς*, where the same corruption, *δέννοις* to *δεινοῖς*, has taken

φέρ᾽ εὐλαβοῦ ⟨σὺ⟩ τῶν τριῶν [μιῇ] δοῦναι·
καὶ ταῦτα καὶ ταῦτ᾽ [οὖν λάβ᾽ ἑπτὰ] δαρεικῶν
ἕκητι Μητροῦς τῆσδε . . . .
δύ]ναιτό μ᾽ ἐλάσαι σαν . . . .
ἐόντα λίθινον ἐς θεοὺς ἀναπτῆναι·
ἔχεις γὰρ οὐχὶ γλάσσαν, ἡδονῆς δ᾽ ἠθμόν·
ἆ, θεῶν ἐκεῖνος οὐ μακρὴν ἀπῴ[κισται,

105 *φέρ᾽ εὐλαβοῦ σὺ τῶν τριῶν μιᾷ δοῦναι* Headlam: *φέρευ, λαβοῦ τούτων τριῶν* Bücheler: *λαβοῦσα* Blass 106 *καὶ ταῦτα καὶ ταῦτ᾽* Kenyon: ΚΑΙΤΑΥΤΑΥΤΑΚΑΙΤΑΥΤ P *οὖν λάβ᾽ ἑπτὰ* Headlam ΔΑΡΙΚΩΝ P 107 ad finem versus ΡΕΙΩΝΙ (Η) secundum Kenyon (qui de Ω dubitat) P: ΡΕΩΝΗ . ΑΙ (Blass): *σὴ δ᾽ ἔτ᾽ ἂν φωνὴ* Bücheler 108 *δύναιτο* Bücheler: . . ΝΑΙΤΟ lineola apposita P ΕΛΑϹΑΙ cum signo ˘ super A prius P ϹΑΝ . . . . P: *σανίδος αὐτίκ᾽ ἐκδύντα* Diels 109 *ἐόντα λίθινον* Headlam: ΕΟΝΤΑΛΗΘΙΝΟΝ P *ἀναπτῆναι* Herwerden: ΑΝΑΠΤΗΝΑΙ P 110 ΕΧΙϹΓΑΡ lineola apposita P post ΓΛΑϹϹΑΝ spatium *ἡδονῆς δ᾽ ἠθμὸν* Bücheler: *ἡδοιῆς δ᾽ ἴθμην* Headlam: ΗΔΗΝΗϹΔΗΘΜΟΝ P 111 *ἀπῴκισται* Headlam: ΑΠΩ . . . . . . P: *ἀπήλλακται* Blass

place (R. Herzog, *Philologus*, lii. p. 204).

105. This and the next three lines are partly illegible. In *v.* 105 we may read with Headlam, translating 'come, see that you don't make a present (of the shoes) to one of the three (Hekate, Artakene, Eueteris).' Kerdon in trying to induce his visitor to buy, hints that if she doesn't take care she may lose her opportunity. Bücheler's reading *φέρευ, λαβοῦ τούτων κτλ.* gives the line no caesura.

106. 'Take these and these (i.e. two pairs of shoes) for 7 darics.' The two pairs would normally cost eight darics (cf. *v.* 102); but a reduction of 1 daric is made on the price if both are sold. This restoration (due to Headlam) gives a suitable sense, but can scarcely be considered certain.

107 sqq. The traces at the end of the line seem to point to *Ωρειωνα* (or -*ην*). Orion the hunter was led by passion to assault Artemis, and being slain for this act, he was translated to heaven; cf. Hor. *Carm.* iii. 4. 71. Though conscious of the uncertainty which attends the restoration of these lines, I propose (after *Μητροῦς τῆσδε*) *ὅκως Ὠρίωνα | δύναιτό μ᾽ ἐλάσαι σὰ ἂν φιλήματ᾽ ἐνθένδε | ἐόντα λίθινον ἐς θεοὺς ἀναπτῆναι.* 'Your kisses would make me fly up hence to heaven like Orion, though made of marble.' Diels reads *σανίδος αὐτίκ᾽ ἐκδύντα* (*v.* 108); but the subject to *δύναιτο* is then left unexpressed. Perhaps it is safer to leave the passage with the remark of Blass, '*Wer kann den wunderlichen Gedankengängen des Schusters Kerdon folgen, bei so beständiger Unterbrechung durch Lücken?*' (*G. G. A.* 1892, p. 867).

110. A strongly-worded compliment: 'Yours is not a tongue, but a sieve of delight.' For the comparison of a woman to a cup of wine from which the lover drinks, cf. on i. 25. The tongue and lips are, so to speak, the sieve through which the pure wine flows. Apul. *Met.* vi. 8 speaks of a *savium blandientis adpulsu linguae longe mellitum.* Headlam suggests for *ηθμον* (which is not quite certain) *ἴθμην* = *εἰσίθμην*, 'entrance.' There is a space between *γαρ* and *ουχι* in P, marking a 'strong rhetorical pause, whereby *οὐχὶ γλάσσαν* becomes parenthetical' (Wright).

111. *ἆ, θεῶν κτλ.* *ἆ* seems to be used by men, as *μᾶ* by women. Hence at *v.* 17 *ἆ* has been restored. Cf., for the sentiment, the beginning of Sappho's famous ode: *φαίνεταί μοι κῆνος ἴσος θεοῖσιν | ἔμμεν ὤνηρ, ὅστις ἐναντίος τοι | ἰζάνει.*

ὀτέῳ σὺ χείλεα νύκτα κἠμέρην οἴγ[εις.
φέρ' ὧδε τὸν ποδίσκον· εἰ σίνος, θῶ μιν.
πάξ· μήτε προσθῇς μήτ' ἀπ' οὖν ἕλῃς μηδέν·
τὰ καλὰ πάντα τῆς καλῆσιν ἁρμόζει.
αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην
τεμεῖν. δὸς αὐτῃ καὶ σὺ τὸν πόδα· ψωρὴ
ἄρηρεν ὁπλή· βοῦς ὁ λακτίσας ὑμᾶς.
εἴ τις πρ[ὸ]ς ἴχνος ἠκόνησε τὴν σμίλην,
οὐκ ἄν, μὰ τὴν Κέρδωνος ἑστίην, οὕτω
τοὔργον σαφέως ἔκειτ' ἂν ὡς σαφῶς κεῖται. —
αὕτη σύ, δώσ̣εις ἑπτὰ δαρεικοὺς τοῦδε,

112 ΟΤΕΩ P *οἴγεις* Blass: ΟΙΙ . . . P: *οἴγνυς* Rutherford: *οἰνοῖς* Headlam 113 *θῶ μιν* Blass; ΘΩΜ̣.Ṇ P: *θῶσαι* Diels: *θῶυμι* Bücheler 114 ΠΑΞ· P ΕΛΗϹ P 115 ΤΗϹ, Ι superscr. m. pr. P 117 post ΤΕΜΙΝ spatium 118 et post ΑΡΗΡΕΝ et post ΟΠΛΗ spatium *ψωρῇ ἄρηρεν ὅπλῃ βοῦς ὁ λακτίσας ὑμέας* Rutherford

112. **χείλεα.** Dissyllabic; cf. iii. 40, &c.

οἴγ[εις]. Cf. Philostr. *Ep.* 34 *τὰ χείλη μ' ἐπάγεται, κεκλεισμένα μὲν διὰ εὐκοσμίας, ἀνοιχθέντα δὲ δι' εὐωδίας.*

113. **ὧδε.** Cf. on ii. 98.

ποδίσκον. A reference to *v.* 94.

εἰ σίνος, θῶ μιν. 'Let me put it on, to see if there is any fault' (with the fit). *θῶσαι* (Diels) is a side-form to *θῆσαι*: for *ω* cf. *θῶμα*, *-σβῶσαι* (v. 39) &c.

114. **πάξ.** 'That's finished.' Cf. Hesychios *κόγξ· ὁμοίως πάξ. ἐπιφώνημα τετελεσμένοις*: it is used to terminate a discussion: L. and S. Hesychios has a second article *πάξ· ὑπόδημα εὐυπόδητον· ἢ τέλος ἔχει*, where the first explanation is clearly a false conclusion from this very passage in H. Perhaps *πάξ* represents the sound of the fingers being cracked; v. Lex. *s. vv.* *ἀποκρότημα* or *ἀπολάκημα* (Crusius, *Unters.* p. 146).

ἀπ' . . . ἕλῃς = *ἀφελῇς.*

115. Another instance of the efficacy of Πειθὼ *v.* 74. Note *τὰ κᾱλὰ* but *τῆς κᾰλῇσιν*: cf. on i. 54, and Schneider, *Callimachea*, i. 152, where the use of ᾰ and ᾱ by the same author is shown to be as early as Theognis. Cf. also Theokr. vi. 19 *πολλάκις ὦ Πολύφαμε τὰ μὴ κᾱλὰ κᾰλὰ πέφανται.*

116. **ἐρεῖς.** Cf. on iv. 28.

πέλμα. 'The sole.'

τὴν Ἀθηναίην. Cf. on iv. 57.

117 sq. **τεμεῖν.** We find on vases shoemakers cutting a piece of leather to the shape of the foot, so as to secure an exact model to work from.

δός. i. e. put into my hands.

ψωρὴ κτλ. Kerdon is less polite to the second customer, who has been rude to him (*v.* 95). These words are said of the shoe, no doubt made by a rival shoemaker: lit. 'It fits like a mangy hoof (instead of a shoe): it was an ox that kicked you,' i. e. the wearer is made to appear club-footed; and the shoes look as if an ox had stamped on them, being clumsy and shapeless. *λακτίζω* has the double sense (1) to kick, (2) to sole a shoe: cf. *πτερνίζω*. **ὑμᾶς** = the two ladies.

The MS. has a space after *ὁπλή*, so that we should read and punctuate as above. Some, however, neglecting the space, read *ψωρῇ* | *ἄρηρεν ὅπλῃ βοῦς ὁ λακτίσας ὑμᾶς*, 'the ox (i. e. clumsy fellow) that soled you had a mangy hoof.' See Blümner, *Philol.* li. p. 135.

Kerdon having tried a pair of his own shoes on the feet of his other customer, finds them to be a perfect fit: lit. 'had one sharpened his knife on the boot (to take an exact measurement, cf. on 116) the shoes (*τοὔργον*) would not have fitted as accurately as they now do.'

119. **πρ[ὸ]ς ἴχνος.** 'On the boot.' Cf. on *v.* 20.

σμίλην. Lat. *scalprum*.

120. **μὰ τὴν . . . ἑστίην.** For the form of oath cf. *Od.* xiv. 159 *ἴστω νῦν Ζεύς . . . ἑστίη τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω.*

οὕτω with **σαφέως**, *v.* 121.

122. Cf. on *v.* 100.

ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα. —
γυναῖκες, ἢν ἔχητε κἠτέρων χρείην
ἢ σαμβαλίσκων ἢ ἃ κατ' οἰκίην ἕλκειν
εἴθισθε, τήν μοι δουλ[ίδ'] ὧδε προσπέμπειν.
σὺ δ' ἧκε, Μητροῖ, πρός με τῇ ἐνάτῃ πάντως
ὅκως λάβῃς καρκίνια· — τὴν γὰρ οὖν βαίτην
θάλπουσαν εὖ δεῖ 'νδον φρονοῦντα καὶ ῥάπτειν.

123 *κιχλίζουσα*; Meister 126 ЄΙΘΙCΘЄ lineola apposita P *δουλίδ'* Blass *ὧδε προσπέμπειν* dedi: ΩΔЄΠЄΜΠЄΤЄΙ, Ι deleto et ΙΝ superscr. m. pr. P: *ὧδε δεῖ πέμπειν* Rutherford: *ὧδε πέμποιτε* Blass 128 post ΚΑΡΚΙΝΙΑ spatium

δώσεις. This is best taken as a threat 'you will give,' i. e. you'll have to pay. Eueteris will have to pay as much for one pair of shoes as the customers for their two pairs. Others take it as a question: 'will you give?'

ἑπτὰ δαρεικούς. A large increase on the 4 darics of *v.* 102, due to the fresh insult referred to in *v.* 123. See on *v.* 100. *ἑπτά* is sometimes used of any large number: *ἑπτάμυχον σπέος*, Kallim. *εἰς Δῆλον* 65 (= *πολύμυχον*).

τοῦδε. Gen. of price.

123. **μέζον ἵππου.** Cf. iv. 44 *καρκίνου μέζον*.

πρὸς θύρην. The woman (possibly Eueteris *v.* 100) is supposed to be looking in at the open door; cf. Introd. to vii.

κιχλίζουσα. 'Giggling.'

125. **σαμβαλίσκων** = *σανδαλίσκων*, which Aristophanes uses (*Frogs* 405).

ἢ ἃ κτλ. i. e. *ἢ ἐκείνων ἅ*. For the omission of the antecedent cf. Goodwin, *Gk. Gr.* § 1026.

ἕλκειν. Cf. on ii. 23.

126. **δουλ[ίδα].** Related to *δούλη* as *πυλὶς* to *πύλη*.

ὧδε. 'Hither.'

προσπέμπειν. P has *ωδεπεμπετει*. The first hand cancelled the final *ι* and wrote *ιν* above *ετε*. As *προσπέμπειν* could be written π̄πεμπειν, the abbreviated form of the preposition might easily fall out before *π* of *πέμπειν*. Then *πέμπειν* would be lengthened to *πεμπετε* in a vain attempt to heal the metre. The final *ι* is a mere mistake, such as occurs often in this MS.: cf. iii. 80 (*βυρσαι* for *βυρσα*).

Headlam discusses this line in *J. Ph.* xxi. p. 82 sq. He proceeds as I do on the assumption that the hortatory infinitive has been changed to the imperative, and conjectures *την Θρεισσαν* (*δουλην* above) *ωδε μοι πεμπετε* (over *πεμπειν*) as the text, *δουλην* being a gloss on *Θρεισσαν*, and *πεμπετε* a correction of *πεμπειν*. This became *την δουλην ωδε μοι πεμπετε*, and then *μοι* was transposed to mend the metre. For the position of *μοι* cf. iii. 73, v. 12, vii. 53. Rutherford reads *τήν μοι δουλίδ' ὧδε ⟨δεῖ⟩ πέμπειν*.

127. Metro is told to come for the pair of red slippers (*καρκίνια*, cf. on *v.* 58), which is her commission for bringing custom to the shop.

πάντως. 'Without fail,' cf. *v.* 89.

128 sq. A proverbial expression. 'We must think betimes to keep well mended the cloak that warms us.' The cloak in the metaphor is Metro. 'I must,' says Kerdon, 'repay her for her service;' one good turn deserves another.

129. **θάλπουσαν εὖ** go together. **ἔνδον φρονοῦντα**, 'with wise forethought': for *ἔνδον* in this metaphorical sense cf. *κραδίη δέ οἱ ἔνδον ὑλάκτει* (*Od.* xx. 13).

καὶ ῥάπτειν. *καὶ* expresses the reciprocity of the service rendered. 'I must, *for my part*, sew,' &c. There is no need to change the reading to *καρράπτειν* (for *καταρράπτειν*).

VIII

ΕΝΥΠΝΙΟΝ

Ἄστηθι, δούλη Ψύλλα· μέχρι τέο κείσῃ
ῥέγχουσα ; τὴν δὲ χοῖρον αὐονὴ δρύπτει·
ἢ προσμενεῖς σύ, μέχρι σευ ἥλιος θάλψῃ
τὸν κ]υσὸν ἐσδύς ; κῶς δ', ἄτρυτε, κοὐ κάμνεις
τὰ πλ]ευρὰ κνώσσουσ' ; αἱ δὲ νύκτες ἐννέωροι.

3 post ΜЄΧΡΙϹЄΥ spatium: *μέχρις εὖ* Wright: *μέχρις εὖ* Rutherford ΘΑΛΨΗΙ, ΗΙ deleto et Ι superscr. m. pr. P 4 *τὸν κυσὸν* Headlam, Diels, Crusius 5 *τὰ πλευρὰ* Palmer, Headlam, Diels post ΚΝΩϹϹΟΥϹ spatium

This piece is entitled 'The Dream.' The scene opens in the early morning. A mistress arouses her slave, and describes to her a dream which she has had during the night.

Unfortunately only a fragment of this Mime is left; but enough remains to show us that the piece belongs to a class of *Volksmärchen* of which we find examples in Aristophanes, *Wasps* 15 sqq.; Plautus, *Rudens* 592; *Mercator* 222. Accius, *Brutus* (*Trag. Rom.* p. 283, Ribbeck). Crusius (*Unters.* p. 155) thinks that it was a favourite *τόπος* with the writers of the New Comedy. In these dreams various animals play a part, e.g. goats, rams, apes. The sleeper passes through various exciting experiences which are symbolic of the future. Probably a vein of parody ran through this form of literature, which seems to have been suggested by the dream of Klytemaistra in Stesichoros and in Attic Tragedy.

The restoration of this Mime owes much to the labours of Dr. Kenyon, who availed himself with his wonted skill of the new papyrus fragments which reached the British Museum in the course of 1900. v. *Archiv für Papyrusforschung*, i. 379 sqq., and H. Weil in *Journal des Savants*, December 1901, pp. 745 sqq.

1. **ἄστηθι.** Cf. *v.* 14. The preposition remains intact in *ἀναστήσῃ*, i. 43; *ἀνασταθεῖσα*, vi. 2. *ἀν(ά)στηθι* passes into *ἄνστηθι*, whence *ἄστηθι*. Cf. Homeric *ἀν-στάς*, Epidaurian *ἁ-στάς*: Brugmann, *Griech. Gramm.* § 57 (3).

δούλη Ψύλλα. For the use of *δούλη* v. i. 8.

For *Ψύλλα* as the name of a slave cf. *Ψυλλάς*, *C. I. G.* 1845. There is a comic effect in giving this name to one who was fond of sleep. The name, however, is not Greek in origin, but Libyan; cf. the tribe *Ψύλλοι* (Plut. *Cat. Mai.* 56), and v. R. Herzog in *Philologus*, vol. 56 (1897), p. 66 sqq.

μέχρι τέο. *μέχρι τίνος, quo usque ?*

2. **αὐονὴ δρύπτει.** We might render this in Latin by *squalor enecat*. *αὐονὴ* is in Aisch. *Eum.* 333, *δρύπτειν* in Homer. Elsewhere *δρύπτειν* seems to be used only in the literal sense, 'to tear.'

3. **μέχρι . . . θάλψῃ.** On the construction of *μέχρι* without *ἄν*, cf. on iii. 4. Bücheler adopts *θάλψει*, a correction in P, on the ground that the subj. is *haud aeque instanter dictum.*

For the space after *μέχρισευ* in P, v. Wright, *ubi supra*, p. 174, n. 1. For the synizesis cf. *τό μευ αἷμα*, v. 7.

4. **[τὸν κ]υσόν.** Cf. ii. 44.

ἄτρυτε. 'Indomitable,' incapable of feeling fatigue, of course ironically. Theokr. uses *ἄτρυτος* of a long journey that seems never to end (xv. 7).

κοὐ κάμνεις κτλ. *καὶ* goes with *τὰ πλευρά*. One can get tired even of sleeping, but Psylla is *ἄτρυτος*.

5. **κνώσσουσα.** A poetical word, used in Homer and Pindar.

ἐννέωροι. 'Nine hours long.' This

ἄστηθ]ι, φημί, καὶ ἅψον εἰ θέλεις λύχνον,
καὶ τ]ὴν ἄναγνον χοῖρον ἐς νομὴν πέμψ[ον.
τόν]θρυζε καὶ κνῶ, μέχρι σευ παραστᾶ[σα
τὸ] βρέγμα τῷ σκίπωνι μαλθακὸν θῶμα[ι.
δει]λὴ Μεγαλλί, κα[ὶ] σὺ Λάτμιον κνώσσεις;
οὐ] τὰ ἔρια σὲ τρύχ[ο]υσιν; ἀλλὰ μὴν στέμμ[α
ἐπ' ἱρὰ διζόμε[σθ]α· βα[ιὸ]ς οὐχ ἡμῖν
ἐν τῇ οἰκίῃ ἔτι μα[λ]λὸς εἰρίων. δειλή,

6 ἄστηθι Bücheler: ἄνστηθι Kenyon. ΚΑΙΑCΤΗCΟΝ cum punctis super C et HC, T quoque in Ψ mutatum, adeo ut καὶ ἅψον fiat P 7 καὶ τὴν Palmer ἄναγνον Headlam: ΑΝΑΥΛΟΝ P 8 τόνθρυζε Palmer 9 sqq. versuum 9–19 initia ex fragmento 9 (Kenyon) huc referenda vidit Diels 9 τὸ Diels 10 δειλὴ Diels ΜЄΓΑΛΛΙ cum accentu acuto super Ι P deinde spatium 11 οὐ Diels τὰ ἔρια σὲ Blass τρύχουσιν Kenyon 12 βαιὸς Bücheler 13 ΕΤΗΟΙΚΙΗΙ, N et I superscr. m. pr. ut ἐν τῇ fiat P

meaning seems to be found only here. See Commentators on Homer, *Odyssey* xi. 311. Diels, however, may be right in taking the word as = ἀπέραντοι, 'endless.'

6. [ἄστηθ]ι φημί. The restoration is supported by the use of the imperative with φημί, illustrated in the note on iv. 45.

The command given in ἄστηθι (*v.* 1) is now repeated with greater energy than before.

εἰ θέλεις. Cf. vii. 92 n. The phrase has different shades of meaning in different contexts, like the English 'please.'

7. ἄναγνον. I follow Headlam in adopting this reading. ἄναγνον = μιαράν, ἀκάθαρτον. The reading of P, ἄναυλον, is translated by Büch. *cui stabulatio odio est*, 'weary of its stall,' like δύσαυλος. Others take ἄναυλον to be = ἔναυλον, comparing ἀναγής, ii. 70, for ἐναγής: or = ἀνὰ τὴν αὐλὴν (Meister).

8. [τόν]θρυζε for τονθόρυζε. v. note on vi. 7.

κνῶ. 'Scratch your head,' in bewilderment, as one half-awake. Cf. on iv. 51 κνήσῃ.

9. μαλθακὸν θῶμα[ι]. 'Make soft,' i. e. by beating. Cf. Ar. *Knights* 389 (μαλάσσειν = to thrash). Terence, *Eun.* v. 7. 4 *utinam tibi conmitigari videam sandalio caput* (probably from Menander). The middle θῶμαι for θῶ is peculiar; but cf. on iii. 54.

10. [δει]λὴ Μεγαλλί. Cf. on *v.* 1. The name Μεγαλλὶς may point to Sicily; Diodor. Sic. xxxiv. 2. 10.

Λάτμιον κνώσσεις. An allusion to the story of Endymion, who fell asleep on Mount Latmos in the S.W. of Asia Minor. The home of the fable was therefore not far from Kos. Cf. Aristotle, *Eth. Nik.* x. 8 καθεύδειν ὥσπερ τὸν Ἐνδυμίωνα, Theokr. iii. 49 ὁ τὸν ἄτροπον ὕπνον ἰαύων (of Endymion), Zenobios (i. 20) Ἐνδυμίωνος ὕπνον καθεύδεις.

11. τὰ ἔρια . . . τρύχ[ο]υσι. For the verb in the plur. with the plur. of a neuter subst. cf. Goodwin, *Gk. Gr.* § 899 (2). The separate tasks are meant by τὰ ἔρια, so that the verb is more naturally in the plur. The ε of σὲ is short (2nd foot is a tribrach).

στέμμ[α] κτλ. Garlands were regularly put round the altar and the neck of the victim at a sacrifice.

12. ἐπ' ἱρά. See iv. 79. Cf. the conduct of the δεισιδαίμων in Theophrastos, who, when he has a dream, consults soothsayers with a view to offering sacrifice.

διζόμε[σθ]α. δίζομαι is a reduplicated present, for δι-διο-μαι; the commoner form is δίζημαι, for δι-δια-μαι: both are from the same stem as ζητέω: Brugmann, *Griech. Gramm.* § 326.

βα[ιὸ]ς οὐχ ἡμῖν. i. e. οὐδὲ βαιὸς ἡμῖν.

13. μα[λ]λὸς εἰρίων. 'A flock of wool;' used in the sacrifice, where it was needed to make fillets for the priest.

ἄστηθι· σύ τέ μοι τ[οὖνα]ρ, εἰ θέλεις, Ἀννᾶ,
ἄκουσον, οὐ γὰρ νη[πίας] φρένας βόσκεις.
τράγον τιν' ἕλκειν [ἀπὸ] φάραγγος ὠΐσμη[ν
μακρῆς, ὁ δ' εὐπώ[γω]ν τε κεὔκερως [ἦν τις·
ἐπεὶ δ' ἐδεῖτ[ο] ψ[. . . . . .] τῆς βήσσης,
η[. .] σφα[. . . . .] γὰρ ἑσσῶμαι
συ[. . . . .]γες αἰπόλοι πλε[
τη . . . . ριων τε ποιευ[
κἠγὼ οὐκ ἐσύλευν[[col. 43
καὶ ἄλλης δρυὸς [. . . . .]τε[
οἱ δ' ἀμφίκαρτα[. . . . .] γε[
τὸν αἶγ' ἐποίουν [. . . . .] π[
καὶ [π]λησίον με[. . . . .] . . [
κ[. . . . .]ν μα λ .[. . . .] γω[
σχ[. . . .] κροκωτ[. . . . .] φι[
ω[. . . . .] λεπτῆς ἄ[ν]τυγος . [
συ[. . . .]ς δὲ νεβροῦ χλαι[
κ[. . . . .]ν κυπα[σσ. . .]ιαμ[

14 ΑCΤΗΘΙ lineola apposita P CYTЄMOIT....ЄIΘЄΛIC P: *σύ τέ μοι τοὖναρ* Blass: sed littera ante ЄI non videtur P esse (Kenyon) ANNA cum accentu ^ super A alterum P 15 *οὐ γὰρ νηπίας* Kenyon 16 *ἀπὸ* Kenyon ѠICMH., HΘ superscr. m. pr. P 17 post MAKPHC spatium *ὁ δ' εὐπώγων τε κεὔκερως ἦν τις* Crusius[1]: et haec verba nunc novis fragmentis confirmata sunt 18 ΕΔΙΤ Ψ P: *ψηλαφῆν* Crusius 19 super H nescioquid scriptum exstat 20 velut *πλεῦνες* 21 TH lineola apposita P 27 utrum λ an μ sit dubium est

14. **Ἀννᾶ.** The name is, it has been thought, Egyptian; see e.g. *proverbia Alexandrina* 28: but cf. Ἀνᾶ Ἰλλυρά Wescher-Foucart 349, Ἀννᾶ Ἡρακλεῶτις, *C. I. A.* ii. 3464. This slave is the confidante of her mistress, probably her maid (*ἅβρα*); cf. the Θρέϊσσα of i. We are reminded of Anna (in *Aeneid* iv), sister of Dido.

15. **βόσκεις.** Cf. the use of *τρέφειν*, especially in Sophokles: e.g. *Ant.* 1089 *τρέφειν τὴν γλῶσσαν ἡσυχαιτέραν* (= 'to keep' or 'to have').

16. [**ἀπὸ**] **φάραγγος ὠΐσμην.** *ὠΐσμην* contains the stem *ὀϊσ-* seen in *ὀΐσθην ἀνώϊστος*, &c. In P the letters *ηθ* are written above this word, making a correction *ᾠήθην*, which is the ordinary aor. of *οἴομαι* used in Attic (also in Hippokrates). Veitch quotes no instance of *ὠΐσμην*: but we have *ὀϊσάμενος* (*Od.* xv. 443), *ὠϊσάμην* (Mosch. ii. 8, Ap. Rhod. i. 291), and *ὠΐσθην* (*Od.* xvi. 475).

17. **εὔκερως.** Cf. Soph. *Aias* 64 *εὔκερων ἄγραν*. For the accent of compound adjectives in *ως* cf. Goodwin, *Gk. Gr.* § 114.

19. **ἑσσῶμαι.** *ἑσσόω* is Ionic for *ἡσσάω*. It seems probable that *ἕσσων* for *ἥσσων* is due to the analogy of the opposite *κρέσσων* (for *κρετ-ιων*): *ἕσσων* has drawn after itself the verb.

24. **ἀμφίκαρτα.** From *ἀμφικείρω*, 'to shear all round.' *Anth. Pal.* ix. 56.

25. **τὸν αἶγα.** For *αἴξ* = *τράγος* cf. *v.* 67 below.

30. The reference seems to be to the fawn-skin (*νεβρίς*) which was used in certain sacred rites, especially those of Bacchus. Cf. Demosth. 313. 16.

31. *κυπασσίς* = 'a leathern apron.' The word is used by Alkaios (*fr.* 15): and Hipponax uses *κυπασσίσκος* (*fr.* 10).

κο[. . . . .] αμφικυ̣[ημ . . .] ισσι̣[
κο]θορνου̣[. . . . .]. κα̣[
]ω̣μεν το[. . . . .] σαν̣[
]ωρηνιμ̣[. . . . .] θι̣[
τ]ὸ λῶπο[ς. . . . .] κον̣[
Ὀδ]υσσέως ω[. . . . .] νολ̣[
] το̣[

l. 39 is wanting.

ὥσπερ τελεῦμεν ἐπ̣[ὶ] χοροῖς Διωνύσου [col. 44
χοὶ μὲν μετώποις ἐ̣[ς] κόνιν κολυμβῶ[ντες
ἔκοπτον ἀρνευτῆρ[ες] ἐκ βίης οὖδας,
οἱ δ᾽ ὕπτι᾽ ἐρριπτεῦντο· πάντ᾽ ἄδην Ἀνν̣[ᾶ
εἷς ἓν γέλως τε κἀνίη [
κἀγὼ ᾽δόκεον διςμυρ̣[
. . . .] ναλεσθαι κηλαχ̣[
] ως τὴν δο̣[

ll. 48–57 are wanting.

τὰ δεινὰ πνεῦσαι λὰξ πατε̣[[col. 45
ἔρρ᾽ ἐκ προσώπου, μή σε καίπ[ερ ὢν πρέσβυς

36 τὸ λῶπος Crusius: ΩΛΩΠΟ P, Ο super Ω prius m. pr. scripto 37 Ὀδυσσέως Crusius super Ω posterius Ο scriptum exstat 40 Διωνύσου Kenyon: ΔΙΟΝΥCΟΥ P 44 ΕΙΕΝ P, C superscripto m. pr. 46 post ΝΑΛΕCΘΑΙ spatium 59 καίπερ ὢν πρέσβυς iam scripserat Diels in Scholiasta ad Nikander *Ther.* 377 Ἡρώδης . . . ἐν τῷ ἐπιγραφομένῳ ὕπνῳ· φεύγωμεν ἐκ προσώπου μή σ᾽ ἐκπερῶν πρέσβυς οὐλῇ κατιθὺ βατηρίῃ καλύψῃ

36–7. λῶπο[ς] . . . [Ὀδ]υσσέως. The tattered garment worn by Odysseus in the character of a beggar, *Od.* xviii. 67 sqq.

40. Διωνύσου. The form with ω is found already in the *Iliad* (vi. 132, &c.). The reference seems to be to the ἀσκωλιασμός, or leaping upon the leathern bag (ἀσκός), one of the forms of amusement in which the Athenians habitually indulged during the Anthesteria and other festivals in honour of Dionysos. 'The Athenians sacrificed a he-goat to the god, made a bag out of the skin, smeared it with oil and then tried to dance upon it. The various accidents accompanying this attempt afforded great amusement to the spectators;' *Dict. of Antiq.*[3] i. 209 (where a scene from an ancient gem is figured). Cf. Virg. *Georg.* ii. 384 *mollibus in pratis unctos saluere per utres.* The accidents to the performers and the amusement of the onlookers seem to be referred to in *vv.* 41 sqq.

42. ἀρνευτῆρ[ες]. Cf. Hom. *Il.* xii. 385 ἀρνευτῆρι ἐοικώς, where as here ἀρνευτήρ = κυβιστητήρ, 'a tumbler.'

ἐκ βίης. Cf. v. 58 (ἐκ βίης), iv. 77 (ἐκ δίκης).

44. 'Mirth and pain were linked together;' such is probably the sense of the line. The mirth and pain may both belong to the performers; or the mirth may be confined to the onlookers.

ἀνίη. Ionic for ἀνία. 'In Homer and Soph. the ι is long. From Theognis and Sappho downwards, the poets make the ι long or short as the verse requires (L. and S. *s. v.*). Crusius suggests ἐκεράννυντο for the end of the line.

59 sq. These verses are preserved in a corrupt form by the Schol. on Nikander, *Ther.* 377, who quotes Herodas ἐν Ἡμιάμβοις ἐν τῷ ἐπιγραφομένῳ ὕπνῳ for the words φεύγωμεν ἐκ προσώ-

ὄλῃ κατιθὺ τῇ βατηρίῃ κό[ψω
κἠγὼ μεταῦτις, ὦ παρεόν[τες
θανεῦμ' ὑπὲρ γῆς εἰ ὁ γέρων μ[
μαρτύρ[ο]μαι δὲ τὸν νεηνί[ην
ὁ δ' εἶπεν [ἄ]μφω τὸν δορέα[
καὶ τοῦτ' ἰ[δ]ὼν ἐλήξατο ἐν δύ[ο
. .]ναδ[. . .] ωδε τὤναρ ωδι[
τὸ]ν αἶγα τῆς φ[άραγγος ἐξε]ίλκον
]λλου δῶρον ἐν . . . .]υ
οἱ δ' αἰ]πόλοι μιν ἐκ βίης [. . . . . .]ευντο
ἄνθεα τελεῦντες καὶ κρεῶ[ν ἐδαί]νυντο
τὰ μέλεα πολλοὶ κάρτα τοὺς σ[. . . . . .] μόχθους
τιλεῦσιν ἐν Μούσῃσιν. ὧδ' ἐγὼ [
τομην ἄεθλον ὡς δοκουν ἔχ[ι]ν μοῦνος
πολλῶν τὸν ἄπνουν κώρυκον πατησάντων
κὴ τῷ γέροντι ξύν' ἔπρηξα ὀρινθέντι

The rest of the Mime is wanting.

60 κόψω Weil: κόψῃ volgo 61 KH ex KΩ corrigendo factum P 62 εἰ] vel I vel Ψ (Φ) habet P: cum Ψ maxime convenit litterae hasta super lineam erecta: sed cum metro parum congruit ψογερῶν 68 post ΔΩ exstat magis P (pars summa) quam C 71 συχνοὺς Weil

που μή σ' ἐκπερῶν πρέσβυς οὐλῇ κατιθὺ βατηρίῃ καλύψῃ. It may be presumed that ὕπνῳ is a mistake for Ἐνυπνίῳ. The words as quoted by the Schol. were once thought to be iambic dimeter catalectic, the metre which occurs so often in the *Anakreonteia*; and they were accordingly printed φεύγωμεν ἐκ προσώπου | μή σ' ἐκπερῶν ὁ πρέσβυς | οὐλῇ κατιθὺ κρατὸς | βατηρίῃ καλύψῃ, by e.g. E. Hiller in his *Anthologia Lyrica*[4] (1890). These short lines were supposed to be meant by the name Ἡμίαμβοι: v. Susemihl, *Alex. Litteraturgesch.* i. 231, nn. 91, 92. Bernhardy corrected the words ἐν Ἡμιάμβοις to ἐν Μιμιάμβοις; Kallimachos wrote Ἡμίαμβοι (Susemihl, *ibid.* n. 93): so also did Aischrion. The Scholiast was perhaps thinking of their work when he wrote. The name Ἡμίαμβοι itself is not open to suspicion, being found in Athen. vii. 296 b.

In *v.* 59 Professor Diels' suggestion μή σε καίπερ ὤν for μή σ' ἐκεῖ περῶν, is seen to be confirmed by the MS. κατιθύ or *divisim* κατ' ἰθύ is Alexandrian; Crusius compares Manetho i. 30; Babrius 95. 41.

60. κό[ψω]. Hipponax has τῇ βακτηρίᾳ κόψαι (*fr.* 64 Hiller).

65. ἐλήξατο. From λάσκω: cf. on λήξειε, iii. 11.

70. [ἐδαί]νυντο. A Homeric word. 'To feast on.' With accus., κρέα δαίνυσθαι, Hdt. iii. 18.

71. τὰ μέλεα. If μέλεα is a substantive, then Meister's rule, as to -εα being always a monosyllable in the pl. of -ες-stems, needs modification: cf. on iii. 40.

73. Whether we should read τὸ μὴν or τομὴν is uncertain.

74. κώρυκον. From the use of πατέω the κώρυκος seems to be the same as the ἀσκός (see *v.* 40). It is called ἄπνους because of the breathless condition of those who took part in the game. Usually the κώρυκος is a large leathern sack, filled with flour, &c., hung up in the gymnasium for athletes to swing to and fro by their blows: cf. κωρυκομαχία.

75. ξύν' ἔπρηξα. For ξυνά (advb.) = κοινά, 'along with,' see Jebb on Soph. *O. C.* 1751.

[ΠΡΟΟΙΜΙΟΝ]

* * *

* * *

. . . . .] κλέος, ναὶ Μοῦσαν, ἥ μ' ἔπεα κ[οσμεῖν
ἔλ]εγ' ἐξ ἰάμβων, ἥ με δευτέρη 'γν[ωσεν
λέω]ς μεθ' Ἱππώνακτα τὸν πάλαι [κλεινὸν
τ]ὰ κύλλ' ἀείδειν Ξουθίδαις ἐπιοῦσι.

[ΠΡΟΟΙΜΙΟΝ]

vv. 1–4 = Fr. 6 Kenyon. *οὔποτ' ἐκλείψει | ἐμὸν κλέος* Diels *κοσμεῖν* Meister: *κάμνειν* Crusius: *κάμπτειν* F. D. 2 *ἔλεγ' ἐξ ἰάμβων* Crusius: *ἔλεγ' ἐξ* Diels: *μέγ' ἐξ* Bücheler *δευτέρη 'γνωσεν* dedi: ΔЄΥΤЄΡΗΓΝ . . . P: *δευτέρη γνοῦσα* Diels 3 *λέως* dedi: *λεφς* Crusius: . . . C P: *ἡμᾶς* Kenyon *τὸν πάλαι κλεινὸν* Diels: *κεῖνον* Crusius 4 · ΑΚΥΛΛ · ΑΙΔΙΝ P ЄΠΙΟΥϹΙ cum signo ‾ et accentu acuto super I prius P *ἐπᾴουσιν* Diels

These verses contain the end of a prologue to the second Book of the Mimes; they are immediately followed by the first piece in Book ii, viz. the *Ἀπονηστιζόμεναι*.

The fragmentary nature of the lines prevents us from ascertaining their exact meaning; it is much to be regretted that we should not know what Herodas said of his work and his relation to his predecessors. We gather that he mentioned Hipponax as his literary model.

1. The restoration is uncertain. '[Never will my fame be dimmed, never!] by the Muse who bade me fashion verses out of *iambi*, and who in after time persuaded me to sing my limping lays for the Ionians of after ages, following in the footsteps of the famous bard of old, Hipponax.'

2. **δευτέρη** = *δεύτερον*.

ἔγν[ωσεν] = *ἀνέγνωσεν*, 'persuaded,' an Ionic meaning of the compound verb. For *γνῶναι* = *ἀναγνῶναι* cf. iii. 22, where it seems to have the ordinary sense 'to read.'

The word *ἔγνωσεν* is thus parallel to *ἔλεγε*, 'bade' (cf. on *ἐρεῖς*, v. 48).

3. **λέως** = 'entirely,' cf. on ii. 70. *λεφς* (Cr.) = 'to the people,' is awkward on account of the dative in the next verse.

Ἱππώνακτα. Hipponax of Ephesos (*c.* 540 B.C.), the earliest writer of scazons, famous for his sarcastic tongue and his attacks on Bupalos and Athenis, two sculptors of Chios who had caricatured his ugliness; Horace (*Epod.* vi. 14) couples him with Archilochos as a lampooner. Besides the scazon, he employed the hexameter in a parody on Homer. For the extent to which Herodas imitated him cf. Introd. ch. II.

4. **τὰ κυλλά.** *κυλλά* = *χωλά*. Cf. on i. 71.

Ξουθίδαις. Hesychios has *Ξουθίδαι· οἱ Ἴωνες*. Cf. Lykophron 987. The name is derived from Xuthos, the father of Ion. v. Euripides, *Ion* (*passim*).

ἐπιοῦσι (from *ἐπιέναι*) = *τοῖς ἐπιγενησομένοις*. Herodas lays claim, like many other poets, to posthumous reputation. On the reading of P, *ἐπίουσι*, see J. H. Wright, *Herondaea*, p. 178 (note). The mark ‾ over the *ι* seems to call attention to the anomalous quantity of the vowel. Others, however, take *ἐπίουσι* to be for *ἐπαίουσι*, 'intelligent,' from *ἐπαΐειν*, which is sometimes scanned as three syllables. Cf. Eur. *H. F.* 772.

IX

ΑΠΟΝΗΣΤΙΖΟΜΕΝΑΙ

Ἔ]ζεσθε πᾶσαι. κοῦ τὸ παιδίον; δέξ[αι,
κ]αὶ π[ρ]ὸς Εὐέτειραν [κ]αὶ Γλύκην ṭ[. . . . .
. . . . . . φ]αιδρή· τὴν ἕτοιμον οὐ[. . .
. . . .]ις, μή σε [κν]ισμάτων [γεύσω;
. . . .]ṭινα . . . . . . νηνυτο[. . . .
. . . .]η . . . . . . αχηπεπο[. . . .
. . . . φ̣ερεσκο[
. . . . α̣δειλ[
.ερ[. . . . . .]λ̣[
ευτη[
ευτ[
τίθεσ[
γλήχ[ω]

1 *δέξαι* Crusius 2 *καὶ πρὸς* Crusius: .ΑΙΠ.ΟC P: *Μαιῇ' δὸς* Bücheler 3 *φαιδρὴ* Bücheler *οὐ λήψῃ* Crusius: ΟỴ . . . . . P: *οἰνοῦσσαν* Bücheler 4 *κνισμάτων γεύσω* Crusius (ex vi. 11)

The title of this piece 'Women at Breakfast,' is a sufficient indication of the contents. The piece is a *μῖμος γυναικεῖος*: cf. Introd. ch. II.

1. **κοῦ τὸ παιδίον;** For the omission of *ἐστὶ* cf. iii. 60, v. 9.

2. **Εὐέτειραν [κ]αὶ Γλύκην.** The scansion of this verse presents difficulty: but see on iii. 71. In the present state of the text we cannot be certain that *καὶ πρὸς* **Εὐέτ.** is the true reading. The names **Εὐ.** and **Γλ.** are perhaps those of minor deities (so Büch.); but they may also be names of women: with the former cf. **Εὐετηρὶς** in vii. 100.

13. **γλήχωνα.** 'Pennyroyal.' The grammarians give *γλήχων* as the Ionic form, *γλάχων* as the Doric, *βλήχων* (*βληχώ*) being the Attic.

X

ΜΟΛΠΕΙΝΟΣ

Ἐπὴν τὸν ἑξηκοστὸν ἥλιον κάμψῃς,
ὦ Γρύλλε, Γρύλλε, θνῆσκε καὶ τέφρη γίνευ,
ὡς τυφλὸς οὑπέκεινα τοῦ βίου καμπτήρ·
ἤδη γὰρ αὐγὴ τῆς ζοῆς ἀπήμβλυνται.

Stob. *Flor.* 116. 21 Ἡρώδου ἐκ Μολπεινοῦ· ἐπὴν . . . καμπτήρ *Ibid.* 22 Ἡρώδου μιμιάμβων· ἤδη γὰρ . . . ἀπήμβλυνται: duo fragmenta primus coniunxit Salmasius 3 οὑπέκεινα Porson: ὁ ὑπὲρ κεῖνο codices 4 αὐγὴ τῆς ζοῆς ἀπήμβλυνται Salmasius: αὕτη τῆς ζωῆς ἀπήμβλυτο codices

1. For the conception of life as a race-course cf. Alexis, *Traumat.* 235, p. 383 Kock τὸν γὰρ ὕστατον | τρέχων δίαυλον τοῦ βίου ζῆν βούλομαι, Soph. *O. C.* 91.

ἑξηκοστόν. Cf. Mimnermos, *fr.* 6, p. 27 Bergk αἲ γὰρ ἄτερ νούσων τε καὶ ἀργαλέων μελεδωνῶν ἑξηκονταέτη μοῖρα κίχοι θανάτου. For this utterance Mimnermos was reproached by Solon, *fr.* 20, p. 48 Bergk.

ἥλιον. 'Year.' The meaning 'day' is more common: e. g. Pindar, *Ol.* xiii. 51.

2. **Γρύλλε.** Perhaps the name of a youth, as at i. 50.

τέφρη. Cf. Kallim. in *Anth. Pal.* vii. 80 (on Herakleitos) ἀλλὰ σὺ μέν που, | ξεῖν' Ἁλικαρνασσεῦ, τετράπαλαι σποδιή. For τεφρή, adj., cf. vii. 71.

3. **οὑπέκεινα.** A brilliant emendation. ἐπέκεινα (ἐπ' ἐκεῖνα) is commonly used in the sense of 'beyond,' with the gen.: cf. Eur. *Hipp.* 1199, Aisch. *Supp.* 257. The opposite is ἐπὶ τάδε. Here, however, τοῦ βίου must go with καμπτήρ.

τοῦ βίου καμπτήρ. Cf. Alexis quoted above. καμπτήρ is properly the turning-point in a race, Lat. *meta*, but here it = 'lap' or 'course.' Cf. *Anth. Pal.* xii. 257.

4. **αὐγὴ . . . ἀπήμβλυνται.** A common metaphor: cf. Hdt. iii. 134 γηράσκοντι δὲ (τῷ σώματι) συγγηράσκουσιν αἱ φρένες καὶ ἐς τὰ πρήγματα πάντα ἀπαμβλύνονται.

τῆς ζοῆς. Note βίου, *v.* 3, but ζοῆς here. βίος is life in the objective sense, the various vicissitudes of one's career. ζοή is life subjectively, i. e. as realized in the inner experience. Cf. J. H. H. Schmidt, *Synonymik* iv. 47.

XI

ΣΥΝΕΡΓΑΖΟΜΕΝΑΙ

προσφὺς ὅκως τις χοιράδων ἀναρίτης.

Athenaios iii. p. 86 B Ἡρώνδας δ' ἐν Συνεργαζομέναις· προσφὺς . . . ἀναρίτης. προσφῦσ' Bücheler ἀνηρίτης Meineke

'Clinging like a limpet to the rocks.' Cf. Ar. *Wasps* 105 ὥσπερ λεπὰς προσεχόμενος τῷ κίονι, *Plutus* 1096.

ἀναρίτης. Otherwise νηρίτης, a sort of sea-snail. The Ionic form is ἀνηρίτης. The ᾰ in the second syllable in Athenaios may be due to the influence of quotations from the Doric writers Epicharmos and Sophron, who are cited immediately before the present passage for the form ἀναρίτης.

XII

ΑΔΗΛΩΝ ΜΙΜΙΑΜΒΩΝ

1.

ἢ χαλκέην μοι μυῖαν ἢ κύθρην παίζει,
ἢ ταῖσι μηλάνθῃσιν ἅμματ' ἐξάπτων
τοῦ κεσκέου μοι τὸν γέροντα λωβῆται.

1. Stobaios *Flor.* 78. 6 Ἡρώδου μιμιάμβων· ἢ χαλκέην . . . λωβῆται   2 μηλάνθῃσιν Gaisford: μηλανθασι codices   3 κεσκίου Salmasius

This fragment describes the pranks of a boy such as Kottalos (in iii).

1. **χαλκέην . . . μυῖαν.** A game like our 'blindman's buff': Pollux ix. 113.

κύθρην. Pollux, l. c., describes the game thus: *ὁ μὲν ἐν μέσῳ κάθηται καὶ καλεῖται χύτρα, οἱ δὲ τίλλουσιν ἢ κνίζουσιν ἢ καὶ παίουσιν.*

2. **μηλάνθῃσιν.** 'Cockchafers,' Attic *μηλολόνθη*. For the practice of tying string round the legs of these insects cf. Ar. *Clouds* 764 *λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός.*

3. **τοῦ κεσκέου.** With *ἅμματα* (*v.* 2), 'nooses of tow.'

τὸν γέροντα. This reminds us of iii. 32, 95.

λωβῆται. 'Annoys.' At iii. 73 it meant 'to punish.' For the *η* in this verb cf. Introd. ch. V, 1.

2.

ὡς οἰκίην οὐκ ἔστιν εὐμαρέως εὑρεῖν
ἄνευ κακῶν ζώουσαν· ὃς δ' ἔχει μεῖον
τούτου τι, μέζον τοῦ ἑτέρου δοκεῖ πρήσσειν.

2. Stobaios *Flor.* 98. 28 Ἡρώδα μιμιάμβων· ὡς . . . πρήσσειν   3 τοῦτόν τι μέζον . . . δόκει πρήσσειν Schneidewin

For the sentiment cf. the lines attributed to Susarion: *κακὸν γυναῖκες, ἀλλ' ὅμως, ὦ δημόται, | οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ.*

2. **ζώουσαν.** Almost the same as *οὖσαν*.

ὃς δ' ἔχει κτλ. (1) 'He who has less of this (i.e. trouble) is thought to be better off than his neighbour.' All happiness is only relative. Or (2) 'he who has less of this seems to have more of that'; but *πρήσσειν* would then be strangely used for *ἔχειν*.

ἔχει μεῖον. Cf. iii. 59 ἕξει . . . *μεῖον.*

3. **μέζον . . . πρήσσειν.** Cf. iv. 69 *μέζον ἡ γυνὴ πρήσσειν.*

EXCURSUS I

IV. 93–95.

WITH regard to this difficult passage various views have been held.

(1) Bücheler puts a stop after *v.* 93, and reads in *vv.* 94–5

τῆς ὑγιίης λῶι πρόσδος· ἦ γὰρ ἱροῖσιν
μέζων ἁμαρτεῦσ᾽ ἡ ὑγίη ᾽στὶ τῆς μοίρης,

translating '*de salute volo addas, sacris enim profecto pluris est si comitatur salus quam portio.*' He gives *vv.* 94–5 to Kynno's friend, and explains the sense of these verses as '*plus valere integritatem ac pia vota sacrificantis* (ὑγίειαν enim quis impertit nisi ἣν εὔνους παρῇ?) *quam oblatam sacrorum partem.*

This gives a very forced meaning; everything depends on the words in parenthesis, without which the connexion of thought is obscure. Also ἁμαρτεῦσα is a violent change of the text.

(2) Crusius divides and reads thus:

καὶ ἐπὶ μὴ λάθῃ φέρειν, αὕτη,
τῆς ὑγιίης· δῷ, πρόσδος· ἡ γὰρ ἱροῖσιν
μέζων ἁμαρτίης ἡ ὑγίη ᾽στὶ τῆς μοίρης.

τῆς ὑγιίης goes with φέρειν. δῷ πρόσδος is explained *det cibum sacratum aedituus, deinde tu da portiunculam*: but as he justly says 'insolitus coniunctivus.' His rendering of ἡ γὰρ ... μοίρης is *in sacris enim peccata quaelibet tollit cibus sacratus portiunculae.* The last three words of this represent ἡ ὑγίη τῆς μοίρης (which he takes together); but they convey no suitable sense.

(3) Meister's idea that λῷ is an adverb like πρῴ, meaning *nach Wunsch*, may be at once dismissed. Here, as often, Meister is inclined to despise the obvious and indulge his imagination too freely.

(4) Headlam (*C. R.* xiii. 153) is nearer the mark in giving 94–5 to the νεωκόρος. A parting hit directed at the stinginess of the worshippers in offering a mere σκελύδριον of a cock is quite in keeping with the character of the temple-ministers in general; Headlam illustrates this by Ar. *Plut.* 676–681, *Birds* 959 sqq. But the whole of 94–5 cannot belong to the νεωκόρος. For how could he ask for ὑγίια which he or the priest had in his own keeping?

Headlam once proposed to read ΜΟΙ for ΔΩΙ (ΛΩΙ).

(5) It is clear to me that Kynno's friend asks the νεωκόρος for some of the *pain bénit* (τῆς ὑγιίης λῶ). He rejoins 'then add to your offering: for let me tell you at a sacrifice the greater the portion (offering) the

more ὑγίεια is to be had,' lit. 'there is more ὑγίεια along with a full (adequate) offering.' The construction ἅμα with the gen. is supported by various analogies (v. note).

The reading of the MS. is therefore to be retained: the change of speaker within *v.* 94 is not indicated by a παράγραφος, but this is not unexampled: cf. Introduction, ch. IV.

EXCURSUS II

VII. 79.

(Cf. *vv.* 97, 99–102, 106, 122.)

THE question of the prices asked by Kerdon for his shoes has given rise to much perplexity. At *v.* 79 Kerdon asks a mina for a pair of shoes. This price seems too high to the customers. One of them asks the price of another pair (*v.* 97), and is told that Eueteris offers five staters for it, but Kerdon, for personal reasons, would not sell her the shoes even if she offered four darics (*vv.* 99–102). Darics are again mentioned at *v.* 106, but unfortunately the text there is very uncertain, as the MS. has been much rubbed. At *v.* 122 Kerdon apparently sees Eueteris at the door, and asks her to pay seven darics for one pair.

What is meant by a mina? We naturally assume that it is a silver mina. At ii. 22 Thales is said to have a cloak worth three Attic minae (χλαῖναν . . . τριῶν μνέων Ἀττικῶν), which proves that in Kos, at all events, the Attic system was used. We have seen indeed (Introd. to vi) that the scene of vi and vii was probably not Kos. However at v. 21 Bitinna says that she paid three minae for Gastron (τρεῖς ὑπέρ σευ μνᾶς ἔθηκα). Here the mina is clearly a silver mina (v. note ad loc.). Herodas was therefore familiar with the Attic system. It was used in Kos, and in two of the three passages where the mina is spoken of a mina of silver is meant. Probably then this holds good of the remaining case (vii. 79). The price of the pair of shoes according to the Attic standard would be £3 10*s*. Even if we leave out of account the different purchasing powers of money in ancient and modern times this is a very high price, and can only be explained, as in my note, by the supposition that the women were extremely extravagant. The ordinary price of a pair of shoes was two drachmas, but such shoes would be plain and unadorned.

As Kerdon states that Eueteris offered five staters for a pair of shoes, but that he would not sell them to her for four darics, it is obvious

that four darics is a larger sum than five staters. The daric weighs about 130 grains, and its intrinsic value is about twenty-two shillings of our money. But the gold stater or didrachm (Attic standard) is worth £1 2*s.* 6*d.* Hence 5 staters would be £5 12*s.* 6*d.*, while 4 darics would be only £4 8*s.* There are two ways out of this difficulty:

(1) The stater meant is the electrum stater, value 16*s.* 10½*d.* Then 4 darics = £4 8*s.*: 5 staters = £4 4*s.* 8½*d.* Electrum staters were issued by a few cities, such as Kyzikos, Phokaia, Lampsakos, and were current in the Euxine, Asia Minor, and Greece.

or (2) The darics are double darics, the stater being taken as gold. After the conquest of Persia by Alexander the Great coins of the same type as the darics were minted, but of double weight. 4 double-darics would = £8 16*s.*: 5 gold staters = £5 12*s.* 6*d.* We have, however, no evidence that the double-daric coined in the far East was in circulation on the west coast of Asia Minor, where the scene of vi and vii must in all probability be laid. The electrum stater of Kyzikos is commonly spoken of as *στατὴρ* simply, and as it undoubtedly circulated freely in the region in question it is probable that the *στατὴρ* in Her. vii. 99 is this electrum stater of Kyzikos. Professor P. Gardner states (*Dict. of Antiqq. s.v.* Stater) that there are reasons for supposing that this stater was of the same value as a daric; but this does not hold good for the passage in Herodas. 4 darics are greater than 5 staters: 1 daric therefore is greater than 1¼ staters.

At *v.* 106 (v. note) we should probably restore *καὶ ταῦτα καὶ ταῦτ' οὖν λάβ' ἑπτὰ δαρεικῶν*, 'take both pairs for seven darics'; the amount which Kerdon at *v.* 122 wants to charge for one pair, probably in jest. If each pair cost four darics, then two pairs might be sold for seven darics, a reduction of one daric being made on the price of the two pairs.

It remains to notice Meister's view that both mina and staters were of copper. The reasons which he gives are as follows (see his note on vii. 79):—

(1) 'A silver mina is an incredible price for a pair of shoes.' See, however, the introduction to Mime vii.

(2) 'At *v.* 80 the expression *χαλκοῦ ῥίνημα*, "a copper-filing," points to a copper coinage.' In this passage Kerdon says in effect, 'I would not knock a copper-filing off the price for Athena herself.' This surely does not prove that the coinage was copper: see note *ad loc.*

(3) 'At *v.* 99 Eueteris is said to offer 5 staters for a pair of shoes for which Kerdon has asked 1 mina (*v.* 79). The context requires

that the offer of 5 staters should be greater than that of 1 mina. But 1 silver mina, according to the Attic system=5 gold staters. If then the 5 staters mentioned in *v.* 99 are gold staters, Eueteris offers merely the same amount as Kerdon had already asked.' Meister therefore assumes that the coinage referred to is the Ptolemaic coinage of Egypt. He lays down that in this system 1 mina=4 (not 5) staters, whether gold, silver, or copper is meant, and suggests that copper staters and a copper mina are used to give the prices. The copper mina, which is equal to 4 copper staters, would, as he calculates, be equivalent in value to 1 mark 25 pfennig, or 1*s.* 3*d.* English money, on the assumption that the ratio of the value of silver to that of copper is as 60 : 1.

To this theory there are fatal objections:

(*a*) The pair of shoes referred to at *v.* 99 is shown by *v.* 97 (*κεῖνο τὸ ἕτερον ζεῦγος | κόσου;*) to be entirely different from that mentioned in *v.* 79. Kerdon sees that his customers do not want shoes as expensive as those which he produces at first, so he brings out a cheaper pair.

(*b*) Even if we assume that it is legitimate to introduce the Egyptian copper coinage into the question at all, yet copper minae and copper staters such as Meister postulates are not known to exist in Egypt. If, however, Egypt is not brought into the matter, then the justification for introducing copper minae, &c. is even less.

(*c*) The equation 1 copper mina=4 copper staters must be wrong, for it implies a stater of 25 drachmae.

Moreover, the ratio of value of silver to copper, in the later Ptolemaic period in Egypt at any rate, was not 60 : 1, but apparently much less.

We may then reject Meister's theory and accept the explanation that in Herodas vii the mina is a silver mina, and the staters electrum staters.

I learn from Dr. Grenfell that the rule has been hitherto accepted 'that where staters occur as coins (as distinct from weights) in papyri, they are always silver.' But if the mina in Herodas vii. 79 is silver, then the stater in *v.* 99 can hardly be silver:

(1) because Kerdon who asks at the outset a mina (£3 10*s.*) for a pair of shoes, would scarcely produce immediately afterwards a pair valued at 5 silver staters, or about 14 shillings of our money;

(2) because the darics (*vv.* 102, 106, 122) must be gold in any case. 4 darics (*v.* 102) would be worth much more than 5 silver staters, while the context requires that there should be no great difference between these two prices.

I have to thank Dr. Grenfell for the kind assistance which he has given me in regard to this Excursus.

PLATE I

Mime viii. 4 [illegible] and [illegible] 38.

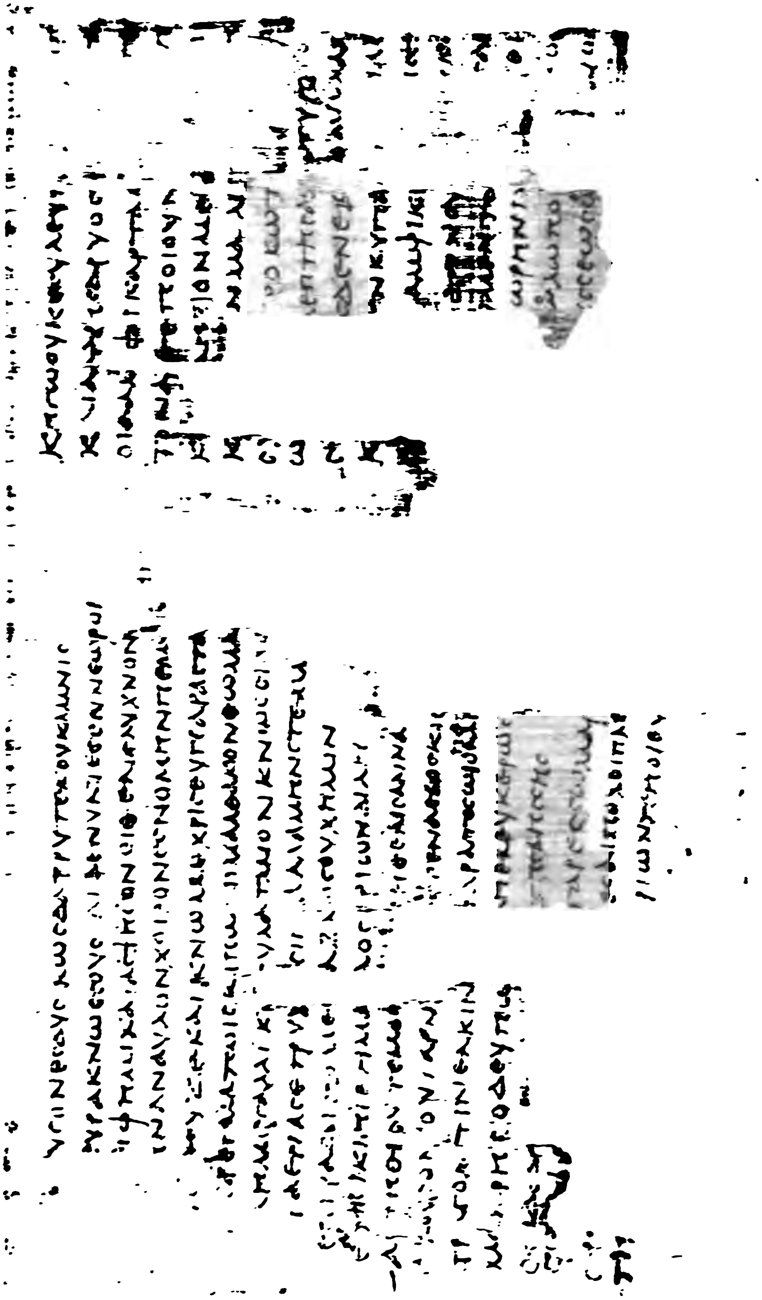


PLATE II

(*a*) [Προοίμιον] 1–4: the beginning is lost.

(*b*) Mime ix. (Ἀπονηστιζόμεναι) 1–13.

In *vv.* 5–9 a new fragment (*νηνυτο, αχηπεπο, φερεσκο, ạδεịλ* and *λ̣*), which has not been published before, has been utilized. I propose to number it 60.

(*c*) Fragments 31 and 32 (see Kenyon, *Archiv für Papyrusforschung*, I. p. 382).

(*d*) Mime viii. 58–75.

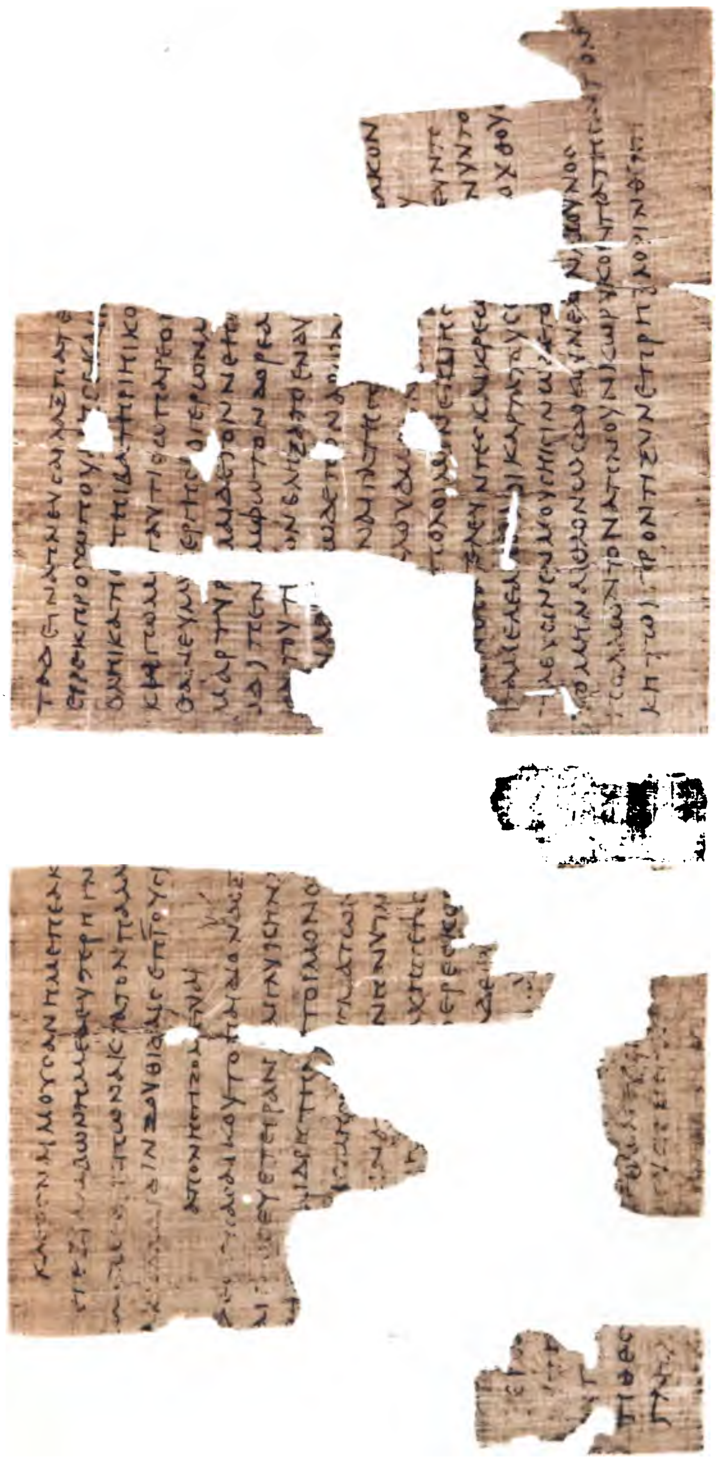


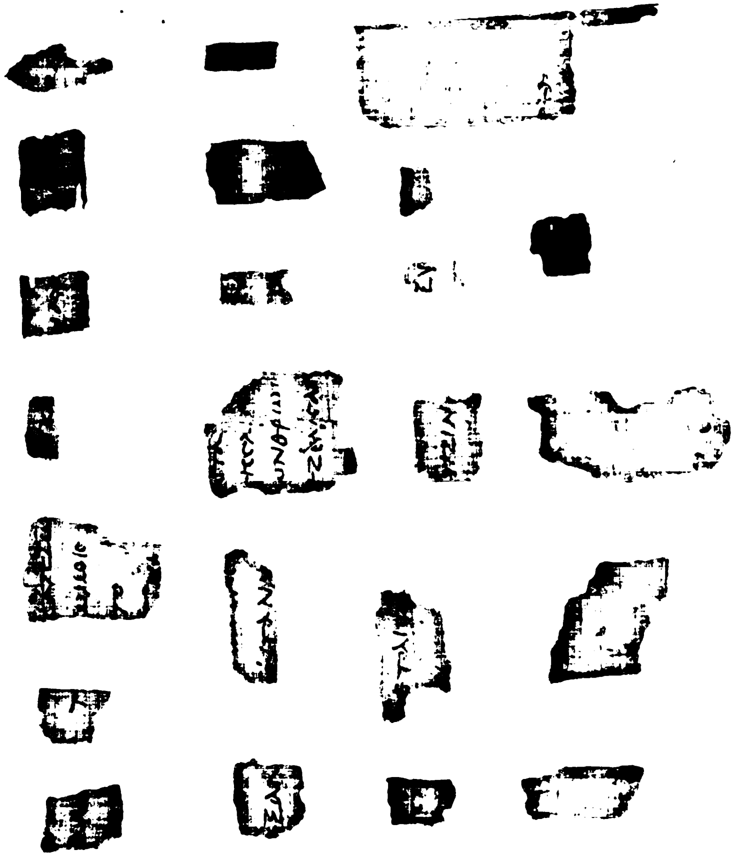
PLATE III

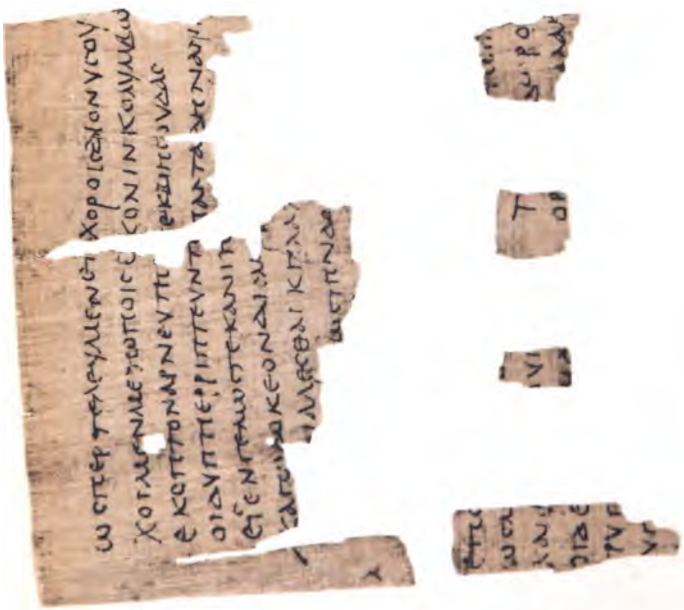
(*a*) Mime viii. 40–47 (placed here, and not on Plate II, for convenience in mounting).

To *v.* 45 is prefixed a stroke (not mentioned in critical note).

(*b*) Fragments 33–58 (see Kenyon, *ubi supra*, pp. 382–384).

(*c*) There is also a fragment (not before published) which may be read as ΙΟΝ (near the bottom right-hand corner of the Plate). I propose to number it 59.





I. GREEK INDEX

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